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This end-of-the-year report on the operations of the Educational Laboratory Theatre Project is divided into three sections. The first consists of historical accounts of the operation in Rhode Island, New Orleans, and Los Angeles. Among the subjects covered for each area are an overview of the project, vital statistics, press coverage, prospects for the next year, and reactions to the project from students, teachers, and community members. The second section contains reports of the results of several studies carried out during the year on such topics as audience response, the effects of the New Orleans touring show, improvisation and the teaching of literature, curriculum development and teacher training, and the objectives for teaching drama held by English teachers, drama teachers, actors, and administrators. The third section contains the Central Midwestern Regional Educational Laboratory's 1969-70 work statement and sections from a Master's thesis on the Inner City Cultural Center Theatre. (LH)

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The Educational Laboratory Theatre Project

A Report on its Operations

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September 1968 through August 1969

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The Educational Laboratory Theatre Project 1968–69

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In addition to the staff members whose names are listed on the title page, Mr. Gary Siegel has assisted with data analysis and programming; and Mrs. Pat Simmons, Mrs. Mary Kunstmann, and Miss Debbie Neary have worked through the year to make the preparation of the report possible.

EPIGRAPH

An Excerpt From a Student Reaction to an Earlier Educational Theatre Experience.[1]

So he went to marching up and down, thinking, and frowning horrible every now and then; then he would hoist up his eyebrows; next he would squeeze his hand on his forehead and stagger back and kind of moan; next he would sigh, and next he'd let on to drop a tear. It was beautiful to see him. By and by he got it. He told us to give attention. Then he strikes a most noble attitude, with one leg shoved forwards, and his arms stretched away up, and his head tilted back, looking up at the sky; and then he begins to rip and rave and grit his teeth; and after that, all through his speech, he howled, and spread around, and swelled up his chest, and just knocked the spots out of any acting ever I see before. This is the speech--I learned it, easy enough, while he was learning it to the king:

> *To be, or not to be; that is the bare bodkin*
> *That makes calamity of so long life;*
> *For who would fardels bear, till Birnam Wood do come*
> *to Dunsinane,*
> *But that the fear of something after death*
> *Murders the innocent sleep,*
> *Great nature's second course,*
> *And makes us rather sling the arrows of outrageous*
> *fortune*
> *Than fly to others that we know not of.*
> *There's the respect must give us pause:*
> *Wake Duncan with thy knocking! I would thou*
> *couldst;*
> *For who would bear the whips and scorns of time,*
> *The oppressor's wrong, the proud man's contumely,*
> *The law's delay, and the quietus which his pangs might*
> *take,*
> *In the dead waste and middle of the night, when*
> *churchyards yawn*
> *In customary suits of solemn black,*
> *But that the undiscovered country from whose bourne*
> *no traveler returns,*

---

[1] As reported by Dr. S. L. Clemens, chief investigator of Middlewestern Boyhood Educational Adventures Projects.

Breathes forth contagion on the world,
And thus the native hue of resolution, like the poor cat
i' the adage,
Is sicklied o'er with care,
And all the clouds that lowered o'er our housetops,
With this regard their currents turn awry,
And lose the name of action.
'Tis a consummation devoutly to be wished. But soft
you, the fair Ophelia:
Ope not thy ponderous and marble jaws,
But get thee to a nunnery--go!

Well, the old man he liked that speech, and he mighty soon got it so he could do it first rate. It seemed like he was just born for it; and when he had his hand in and was excited, it was perfectly lovely the way he would rip and tear and rair up behind when he was getting it off.

PREFACE

This is the third of CEMREL's end-of-year reports on the Educational Laboratory Theatre Project. It covers the final year of the Project in Rhode Island and New Orleans and the second year in Los Angeles. At the close of the third season of the Los Angeles Project a comprehensive final report will be produced, synthesizing what we have learned from our assessments of the Project in its three sites. In that report we will, in the course of trying to construct a model of an ideal theatre project, for the use of those who may be engaged in a similar undertaking in the future, explicitly compare the sites and attempt to evaluate, as to their contribution to the attainment of the objectives of the Project, the various aspects of the three projects--management and supervision, school-theatre relations, problem-solving procedures, personnel, quality of theatrical and educational products, community relations, and so on.

But the present report is not synthetic or comparative, although inevitably, at times, there are comparisons made or quoted, and there are some statements about the Project in a particular site over its entire life, rather than in the last year only. The main concern of this report, still, is to give a history of each of the three sites during the 1968-69 school year, and to report the findings of studies carried out during that time.

The report has three sections. The first consists of historical accounts of the operations in the three sites and of summaries of the reactions to the Project from various quarters. The second section contains reports of the results of the various studies carried out during the year. The third section is in the nature of an appendix and contains CEMREL's 1969-70 work statement, various copies of instruments, and other miscellaneous documents. Certain documents referred to in this report are not included as part of the report. The three volumes of curriculum materials, for example, and the report on the proceedings of the symposium on Improvisation and the Teaching of Literature. Copies of these documents may be had from CEMREL upon request.

The CEMREL staff has attempted to remain objective and nonjudgmental in most of its reporting. Only in the "Summary and Prospects" chapters, which conclude the histories of each of the sites, do we make personal judgments and recommendations, and even these are based upon the evidence presented. However, we include many quotations from a variety of sources, most of who are decidedly not objective. Except that positive opinions, which were much in the majority in all three sites, tend to be under-represented, the quoted opinions are representative of the range of views we have collected. We will let the reader draw his own conclusions, from their tone and content, of the value of particular quoted opinions.

The entire report is, in a real sense, the work of the whole CEMREL staff, either as writers or editors. In those cases where one or two persons have had primary responsibility for planning, supervising, and writing up a study, he or they will be identified in parentheses in the Table of Contents. One chapter, the report of the study of objectives held by various groups for the teaching of drama, has been accepted for publication in the journal Research in the Teaching of English and is signed with the authors' names.

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Section One

Rhode Island

(Also please refer to the analyses of the End-of-Project Questionnaires that may be found at the beginning of Section Two of this report.)

RHODE ISLAND

1968-69

Trinity Square Repertory Company

Project Discovery began its third season in Rhode Island on October 3, 1968. Approximately 40,000 students from seventy-four public, private, and parochial schools were to participate.

For its first production of the 1968-69 season (the company's sixth season) Trinity Square presented Sean O'Casey's Red Roses for Me in the Rhode Island School of Design theatre. The nucleus of the resident company had returned for the new season and was joined for Red Roses by the noted British actor, Martyn Green. The production was well received and handsomely mounted on the huge RISD proscenium stage.

Three shows in addition to those for Project Discovery were scheduled for the adult audience in the Trinity Square playhouse. The first of these productions followed Red Roses in November. It was the presentation of Brother to Dragons, a poetic drama by Robert Penn Warren based on an incident in Kentucky involving Thomas Jefferson's sister and nephews. The production, distinctive in its staging and acting, was recognized in local and national reviews as a unique theatre contribution of great sensitivity and magnificent, yet brutal, impact.

As the season's third major production, and the second Project Discovery play, the company staged a "total theatre" production of Macbeth. The Rhode Island School of Design auditorium was rebuilt with scaffolding extending to the left and right of the stage and half way into the auditorium to heighten actor-audience relationships. The action, movement, and pageantry caught up the student audiences. However, despite the play's dramatic excitement, several critics did not feel that the acting of the company was as balanced as that in the earlier productions of the season.

The Homecoming by Harold Pinter was presented in February to community subscribers in the Trinity Square playhouse. This production, staged by Pirie Macdonald, reflected the repertory company's desire to challenge the local theatre-going population through realistic contemporary drama.

As its third Project Discovery production the company presented a stage version of Herman Melville's Billy Budd. The set of this spring offering once again extended well into the auditorium and consisted of a reconstructed eighteenth century warship, and the production, which involved all the senses and was full of action, provided a fitting climax to the third Project Discovery season.

The company's last offering to the community this season was The Exiles by James Joyce, a production punctuated by vivid character portrayals forceful artistic direction, and an intriguing use of slides and film clips to illuminate the stage dialogue.

Educational Services

Following Billy Budd a group of actors from the company once again made appearances in schools throughout the state with a new "Rhode Show," supplementing the students' experiences in the theatre. Excerpts from The Odd Couple by Neil Simon and Waiting for Godot by Samuel Beckett illustrated characters in isolation, while excerpts from Mary of Scotland by Maxwell Anderson, "The Man With the Flower in His Mouth" by Luigi Pirandello and poetry by Bertolt Brecht and Carl Sandburg illustrated characters in confrontation. Schools were advised to keep their participating students to 200 or fewer in order for the encounters to be most effective. A question and answer period followed the selected scenes in each school. The theatre company presented a total of 24 Rhode Shows in the late spring of 1969.

In addition to this, and the experience in the theatre, a select number of educational programs were offered to the Rhode Island high school audience by the Trinity Square Repertory Company during the winter and spring of 1969. A number of special in-school programs entitled "Willie's Killers" began in January and ran through February. This particular program was prepared and presented by Henry Butler who had participated regualrly in Project Discovery as guest director, actor, and lecturer since early in its first season. In relation to the production of Macbeth he presented a program consisting of dramatic comparisons of Richard III, Hamlet, and Macbeth, referring to them as "three of Shakespeare's most famous and infamous characters," and substantiating his claim with examples of their confrontation with, and participation in, that "most ancient of anti-social activities, murder." Mr. Butler succeeded in making his characters come alive as he parallelled quotations from the Shakespearean plays and related them to contemporary situations. This program was presented in 30 schools.

A six-week drama workshop series for interested students began in January and was held, in two sessions, on Saturdays from 9:00 a.m. until 12:00 p.m. The purpose of the series was to give students the chance to broaden their theatrical horizons and gain experience through regular work with professionals in the field. Classes in acting, directing, dance, and other theatre arts were taught by members of the repertory company. Special one-hour lectures were arranged as a feature of each workshop. Most of the actors serving as instructors had already been enthusiastic participants in the successful student workshops held the previous spring. The number of students participating had to be limited and only those with special interest in the art of the theatre were encouraged to attend. Approximately 250 high schoolers from throughout the state attended each workshop, dividing their time between carefully structured lectures and other activities. Movement, sensitivity, use of voice and exploration of other media in the field of communication, such as films, became a regular part of the series. An advanced acting class grew out of the regular acting classes and extended an extra hour beyond the planned agenda each week. Enthusiastic observers, Project Discovery officials and teachers among them, have pointed to the mutual rapport and respect between actor and student which has been evident in the workshops. Because of the significance these workshops have had for their participants they were extended for an additional six weeks into the spring.

In addition to student workshops, two special workshops were held for teachers. All teachers involved in Project Discovery were invited to attend these lecture forums, which were scheduled for two Saturday mornings in March. Six different lectures were structured for them to choose from--three each Saturday--concerned with professional and technical aspects of the theatre. Opportunity for discussion followed each lecture.

Other special educational services involving members of the Trinity Square Repertory Company were offered to the schools throughout the season. Members of the company were available for visits to schools to meet with individual classes or drama clubs, to participate in panel discussions, and to be consulted for technical assistance during play productions. Tours of the scenery and costume shops were offered to those students interested in the technical problems of a theatrical production.

A variety of services continued to be extended to all English and drama teachers in Rhode Island to help them prepare students for each production. Texts of the first two plays and of the novel Billy Budd were available on a ratio of one book to five students attending the production. Study guides and other materials were prepared for the teachers to be used in advance of each production by the educational supervisor. These "study packets" included program notes on the production by the director, lists of appropriate reference materials, bibliographies, films, and records. For the final production of the season, Billy Budd, special records of Benjamin Britten's opera of Billy Budd representing contemporary literature and 20th century music were made available.

VITAL STATISTICS: RHODE ISLAND

Cutbacks in the 1968-69 budget for Project Discovery were compensated for by rearranging schedules of student attendance and giving an average of 30 student performances of each play, rather than 40 as in 1967-68.

Each student was assured of seeing only two of the three plays as part of a school group. The arrangement arrived at by most schools was to send two grades (e.g., ten and eleven) to the first, a different combination of grades (e.g., ten and twelve) to the second, and so on. Students who were not able under such an arrangement to attend a particular play had seats at evening performances made available to them. The necessity for this type of rearrangement had been carefully explained to school administrators before the season opened, and it caused no great difficulties or ill feelings. Some teachers and administrators, in fact, expressed approval that the arrangement gave them some discretion about sending students to the plays that best suited them--e.g., the upper grades only might be sent to Macbeth.

The logistical details of scheduling and transportation were carried out routinely. Only two incidents of enough moment to report occurred in these areas. A record snowfall blanketed the state near the end of the run of Macbeth and, with more heavy snow predicted, plans were made for cutting the run of the show short. A large number of classes that were participating in CEMREL's experimental teaching study were scheduled to attend the final performances, however, since the attendance schedule had been set up to allow time for all the prescribed classroom treatments. When it was explained that the failure of these classes to see the play could seriously impair a study that had been in progress for more than six months, a special performance was made available to the experimental classes.

The other incident, somewhere at the other end of the scale of mutual understanding, involved a new school administrator who marched an entire audience out of the theatre in the middle of a performance because his schedule said the busses had to leave at a particular time.

Information on attendance at student and public performances is given below for each play. It should be noted that the set that was built for Macbeth and then adapted for Billy Budd included a thrust type stage and a runway that extended into the audience and preempted space that had been used for seating during Red Roses for Me, which was done on a proscenium stage. Therefore, more performances of the latter two plays were given to accommodate the same number of students that had attended Red Roses.

RED ROSES FOR ME. Student attendance was 23,786 at 24 performances, close to the maximum possible attendance. The play ran 21 evening performances, drawing 8,171 paid admissions (84% of capacity), and grossing $25,225.

BROTHER TO DRAGONS. In 28 performances at the Trinity Square Playhouse, there were 7,661 paid admissions, and the production grossed $22,730.

MACBETH. Student attendance was 24,419 at 34 performances, about 89% of the maximum possible attendance. Evening performances were near sellouts, with 11,864 paid admissions grossing $35,314.

THE HOMECOMING. This play drew 7,539 theatre-goers to Trinity Square Playhouse in five weeks of performances and grossed $22,700.

BILLY BUDD. Student attendance figures for a few performances of Billy Budd are not available; 23,946 students were scheduled to attend 32 performances of the play, and figures for scheduled and actual attendance at 26 of the performances suggest attendance was running at over 90% of the possible maximum. Billy Budd drew 8,555 customers to public performance and the box office gross was $27,233.

EXILES. This production in the small playhouse drew 6,766 and grossed $20,377.

Attendance at public performances of the season's plays, in excess of the about 5,100 season ticket subscribers, was 3,060 for Red Roses, 3,421 for Billy Budd, and 8,358 for Macbeth. For performances in the smaller Trinity Square Playhouse there were 2,554 non-subscription tickets sold for Brother To Dragons, 2,435 for The Homecoming, and 1,749 for Exiles.

PRESS COVERAGE: RHODE ISLAND

Project Discovery in Rhode Island continued to enjoy generous coverage and enthusiastic support from its local newspapers throughout the 1968-69 season. Critics representing newspapers and magazines outside of Rhode Island regularly joined local critics in reviewing the productions, as Adrian Hall's work with the Trinity Square Repertory Company began to be recognized as nationally significant. And reviewers in Scotland had enthusiastically received the company's presentation of The Years of the Locust in August at the Edinburgh Festival. Throughout the third season of the Educational Laboratory Theatre Project the local newspapers ran features, editorials, and news stories designed to alert Rhode Island to the significance of Project Discovery as a cultural experience for youth and an asset to the state, and to remind the citizenry that the theatre needed financial support if it was to continue serving its artistic and educational functions.

As the Repertory Company searched for a new site on which to erect the ANTA theatre it had purchased, the newspapers recorded their efforts, often on the front page, and editorially reminded the community of the value the theatre company had for it. The committee organized by members of the Repertory Theatre Board to secure educational funds for the fourth year of Project Discovery was publicized by the newspapers as it conducted intensive state-wide activities throughout the spring of 1969. Especially strong support was given the theatre company and its educational theatre program by the two leading Providence newspapers, the Providence Journal and the Evening Bulletin. Community newspapers frequently running stories and articles about Project Discovery included The Rhode Island Herald, the Cranston Herald, and The Providence Visitor. Two local college newspapers, the Brown Daily Herald and The Pembroke Record, published critical reviews of each of the plays. Trinity Square productions were also regularly reviewed in the Boston Herald Traveler, the Boston Sunday Advertiser, the Record American, the Boston Sunday Globe, and the Bay State Banner. During the season Trinity Square Repertory Company attracted critics from the New York Times, the Los Angeles Times, and The Saturday Review magazine as well.

An idea of the extensiveness of the coverage of the Project in Rhode Island may be gained from the fact that our probably incomplete files contain 51 play reviews, 35 general publicity and promotional articles, three features and previews of specific plays, 40 news articles and features pertaining to the theatre company and its personnel, 21 news articles about student reaction, including special activities and support for the Educational Laboratory Theatre Project, 25 news articles of community interest and/or support of the Educational Laboratory Theatre Project, and eight Letters to the Editor.

Reviews

Critical reviews during the year, which are treated chronologically on the following pages, were almost entirely favorable. In late August, Bradford Swan wrote from Edinburgh, Scotland to both the Providence Journal and The Evening Bulletin and reported the enthusiastic reception by British critics of Years of the Locust. He quoted from reviews in the Glasgow Herald and the Scottish Daily Mail of Edinburgh praising Richard Kneeland's performance, Adrian Hall's direction and the quality of the entire company.

The first major production of the fall, O'Casey's Red Roses for Me, opened in October. Edwin Safford's review in the Providence Journal (October 18) questioned the relevency of such a "sentimental" play for youth at the moment, but praised its "generous wit" and "well-drawn performances." Lois Atwood in the Rhode Island Herald, on the other hand, headlined her review "Sean O'Casey's Red Roses for Me Has Relevance For Today's Americans" and argued that the issues of the play are still of great and immediate concern. Samuel Hirsch, drama editor of the Boston Herald Traveler, wrote on October 21 that this

> ambitious and cumbersome play challenges actors and director to fulfill its scope and sing its melodies. Adrian Hall's production answers that challenge in full: The ensemble performance is ripe with joy, bubbling with laughter and fashioned out of fragments of O'Casey's beloved humanity.

Elliot Norton (Boston Record American, November 1) faulted some of the actors for not mastering a proper Irish brogue, but praised the play's "rare comedy." A Boston Sunday Globe article (November 3) referred to the production as a considerable achievement depicting "the realism and romance of Ireland, in all its ignorance and poverty."

The reviewer for the Brown Daily Herald (October 22) wrote:

> Never before have I seen such consistently good casting, acting, and staging in a Trinity performance, but never before have I seen Trinity expend its effects on such a lackluster play.

He continued, "O'Casey's brand of sentimental drama knee-deep in politics is actually only topical rather than relevent." Despite a "nearly faultless" production, he concluded, "Red Roses for Me is not a stirring production." The Pembroke Record (October 22) referred to Red Roses for Me as a "less than adequate play" with "a cast so uniformly excellent [that] it almost makes the play work." "Credit for the generally superb staging of the entire play must go to Trinity Square's director, Adrian Hall."

Perhaps Trinity Square's most significant endeavor of the past season, and one which attracted by far the most critical attention, was Brother to Dragons by Robert Penn Warren. The play was done in Trinity's small theatre, for adult rather than student audiences.

Edwin Safford of the Providence Journal wrote the first review of it on November 22.

> Why waste time in getting to the point? Trinity has taken Mr. Warren's wondrously constructed play--tragedy in the most accurate sense--and hammered it into an emotionally charged shape almost beyond our endurance. Let it be said at the outset, also, the company has done so with absolute regard to the play's own sensibilities... Adrian Hall [has a] really enormous ability to set a pace with imaginative, sometimes near-choreographed design, [while] in this instance hewing to what appear the author's intentions.

Stafford was so taken with the production that he followed his review with another article (The Sunday Journal, December 8) entitled "Our High School Children are not Cream Puffs." Brother to Dragons, he contended, should have been one of the official Project Discovery productions. "The characters in the production are so recognizable as human beings, human failures, and the play laments man's inability to deal with real grievances and real suffering."

> This is one reason I wish the play were available to the young turned-on generation whose ears and eyes are so much more open to ideas and cries for help than many of us aging mossbacks suspect. It is my guess they would not have to be questioned about the experience, in fact, would spontaneously fall into the kind of animated discussion that would only further illuminate what Mr. Warren's play has to do with.

He goes on to point to the power in Trinity's "fiercely moving" production and to the "perfection of the ensemble acting."

Other local critics were equally enthusiastic: "a compelling production," "one of the best productions offered in recent years in Providence," "a study in perfection," and so on.

Samuel Hirsch, (Boston Herald Traveler, December 4) headed his review "More of This Fire, Eloquence Needed" and began:

> Pursuing his search for new plays and experimental techniques, Adrian Hall has again brought distinction to his Trinity Square Repertory Company with his sensitive and harrowing production of Robert Penn Warren's poetic drama, Brother to Dragons!

Later he referred to the "uniformly rich and dignified performances given by the ensemble," and added that the company's "congregation of artists are performing a valuable service for regional theatre."

Clive Barnes, critic for the New York Times gave the play its only mixed review (December 8). He praised the Trinity Square Company, but expressed doubts about the "dulling banality" of Mr. Warren's poetry. He found the Trinity Square production itself "most impressive," with "many fine performances," and singled out for praise Eugene Lee, a "set designer who has created more than just a setting, but an environment for the play," "a vivid, a most striking spectacle." Mr. Hall, he observed, obviously has a company that believes in him.

Henry Hewes of The Saturday Review (December 28) called Brother to Dragons "one of the resident theatre movement's finest achievements." He praised the staging and remarked that "the ensemble effort was excellent and so totally executed that it subordinates individual portrayals."

Shakespeare's Macbeth, the second production for student audiences, opened in January 1969 in the Rhode Island School of Design Theatre. The reviews were not so entirely favorable as they had been for the previous productions, but Adrian Hall's swinging Neo-Elizabethan conception of the play attracted much comment (some of it bewildered or indignant); and, in terms of intensity of student response, Macbeth may have been the most successful production mounted during the entire project.

Edwin Safford's review in the Providence Journal (January 3) began:

> The RISD Auditorium has been transformed into a late 20th Century Globe Theatre. Pipe scaffolding makes up its platform and balconies. A wooden runway, as raw looking as the stage floor, reaches through the center of an audience of groundlings. The action surges all around so that a ticket holder becomes a participant to what must be called theatrical effect.

He went on to describe enthusiastically some of the "fresh ideas" which the director has employed in this production. But then he questioned the effectiveness of the characterizations of Macbeth and his lady, perhaps overwhelmed by all the theatricality of the production. He concluded:

> Often enough Shakespeare is lifeless from stressing false poetry, and nothing could be worse for high school students, anymore than for adults. Nevertheless, some who want the drama first may find this style....distorted.

Elliot Norton, the reviewer for the Boston Record American, wrote two reviews on Hall's Macbeth. On January 6, Norton wrote:

> One thing is reasonably certain: no production of Macbeth in the last 25 years has been so wildly unconventional or so outrageously spectacular as that which is being presented by the Trinity Square Repertory Company.

He gave the production credit for "some moments of genuine dramatic excitement," but continued:

> The weakness is not in the concept, which can be justified as a vivid attempt to make the old tragedy lively for a modern audience; the fault is in the acting, which is sometimes very good, sometimes very bad, and occasionally terrible... Most of the....performances are crudely melodramatic, and very badly spoken in this production which has moments of grandeur and moments of spectacle and which, even at the worst, is never dull or boring.

On January 12, Mr. Norton wrote about Macbeth again in the Boston Sunday Advertiser, praising the courage of the Trinity Square Repertory Company:

> This troupe tries anything that seems potentially interesting, exciting, or challenging. And there is no shortage of imagination either: director Adrian Hall has enough for two men or three companies, and the Macbeth which he has staged in the playhouse of the Rhode Island School of Design proves it.

Norton summarized Macbeth as "most assuredly unusual, in some ways wild, and in some quite exciting."

Henry Hewes, the theatre critic for The Saturday Review, viewed at least three of the productions in Rhode Island during the past season. In an article concerned with all of the productions which he witnessed (May 3) he alluded to these productions as having "originality and scope" surpassing "what is generally being attempted at most resident theatres," and singled out Macbeth for praise while inclining to agree with other critics that "the scenic scheme tended to de-emphasize individual performances..."

Harold Pinter's Homecoming, the second production of the season in the small Trinity Square Playhouse, opened in February and was reviewed by Bradford Swan (Providence Journal, February 14). Swan, discussing what Pinter's play is "all about," arrived at the conclusion that among other things it is a brilliantly written play for players to play, and went on to say "Certainly one must be quite insensitive and obtuse not to find The Homecoming something that calls for real acting." He compared the work of the Trinity Square actors with that of those in the Royal Shakespeare Company (whose production of The Homecoming he had also seen) saying, "I don't think Trinity Square's work was quite up to that of the British Company, but it was not far behind--and that is praise enough for most mortals." "This production," he concluded, "is right up to Trinity standards."

A less favorable review of The Homecoming was written by Lois Atwood in the East Providence Post (February 20). She started out with:

> That old innocent-evil game of 'playing house' might be called the basis of Harold Pinter's award winning The Homecoming. Built on a dirty joke and written for easy wisecracks and facile vulgarities, the play is threaded with layer upon layer of possible meanings. Most of these are obscured in Trinity Square's production by the slow motion of the playing.

She conceded that most of the actors' portrayals of the characters in The Homecoming are "worth watching" but ended by saying that "the production seems more an exercise for actors than a play."

The season's third production for students, Hall's dramatizing of Melville's Billy Budd, Sailor, seemed to the critics to be a culmination of the vitality and inventiveness which were coming to characterize the work of the Trinity Square Company. On March 21, in a long review in the Providence Journal, Bradford Swan referred to the vitality of the company and of this particular production. "The result...is what Trinity specializes in, what it does so well: total theatre." He admitted to being intrigued by the "unexplained characters," imported from other Melville stories. "The Trinity play, like Melville, is full of ambiguities." He went on to say:

> The part of the play into which an audience can set its teeth, aside from the visual aspects of the staging, is the court-martial scene. Here we find that ancient clash between justice and the law, between morality and conduct.... Surely we, in our time, today, recognize the ambiguities that beset command at sea. We need go no further than last week's accounts of the Pueblo inquiry.

Emphasizing "the total production, an experience which plays upon all our senses," Swan referred to action which is "everywhere in the theatre," called the set "masterly," and "another wonder." His only complaint about the production was that there was not more of it.

Following his trip to see Billy Budd, Henry Hewes wrote of the play on May 3, that:

> The basic design concept [used in the production of Macbeth] is more effective in Mr. Hall's version of Billy Budd. Instead of presenting the material as a melodrama of malice and eighteenth-century naval injustice, this production seems to be aiming at giving the audience a feeling of what life on any warship is like, as well as the brutality of any war.

He referred specifically to the swabbing of the decks, the realistic flogging of the sailor and the hanging of Billy.

After praising the director, the actors, and the set designer, Hewes concluded:

> The rest of the production team is impressive, too, with composer Richard Cumming supplying ballads that hauntingly fix the play's grim events. John Lehmeyer's costumes are quintessentially true. And Roger Morgan's lighting not only serves the action nicely, but creates a slightly eerie heightening of the play's special atmosphere.

The last production of the season, in the small playhouse, was Exiles by James Joyce. Swan wrote (Providence Journal, April 25):

> Joyce's play is somewhat of a five-finger exercise in the inter-relationships between a writer, his wife, his old friend, and the friend's cousin.... This all makes for a very complex--and frequently perplexing--drama. And a tremendous amount of talk.

Swan went on to say that Joyce was not a dramatist, and had no sense of the visualization of an idea which the stage demands. He added, "It is not enough to speak earnestly about serious ideas; that doesn't make very exciting drama. Nor, in this case, can the magic of Adrian Hall's staging turn the trick." Swan approved Hall's use of films and slides on a three-section movie screen above the stage to depict the memories that play through the characters' minds. "The film also offers a bit of comic relief to break up the almost deadening pace of the play..." "The actors work very hard to put this play across," but "for all its efforts to toy with new thoughts and bring them forth, Exiles remains a strangely Ibsenish affair--without Ibsen's penetrating insight into the minds and personalities of his characters."

Three Boston critics reviewed Exiles. Samuel Hirsch in the Herald Traveler (April 28) headlined his review "Director Saves Exiles, Only Play by Joyce." He said:

> It is clear why the play has been neglected during the intervening years. Adrian Hall's fascinating production... manages to overcome much of the tedium of Joyce's prolix prose, intellectually conceived characters, erratic motivation, and an abysmal absence of dramatic tension.

He praised the "magnificently conceived visual film track of stills and silent motion picture sequences" as helping to rescue the drama and added, "Hall's staging, as always, is imaginative and sensitive to all the subliminal levels of this complex play."

In the Record American (May 2), Elliot Norton wrote that Exiles was "well done at Trinity Square." He found the drama "neither obscure nor difficult." The headline of Kevin Kelly's review (Sunday Globe, May 4) read "Joyce's Exiles made interesting...good acting lifts a flawed play." Kelly wrote:

> Adrian Hall has done just about everything in his power to make James Joyce's Exiles an interesting play and he has succeeded. But what Hall has not been able to do is to state his conviction that Joyce had a gift for the stage. Exiles is the work of a novelist wandering into the undiscovered country of the theatre and remaining an alien.

But, Kelly continued,

> Adrian Hall has done a miraculous job of staging.... The film work is great and it bridges many of the gaps in Joyce's very sparse dialogue, which, incidentally, alternates from the taciturn to the self-conscious.... The performance by the three principals are wonderful. James Broderick, as Richard, seems

> to have peered into the man's soul and found everything he needed to know...Elizabeth Eis is nothing less than perfect as Bertha, a very difficult role handled with skill and conviction, and William B. Cain is excellent as Robert.

Editorials, News Stories, and Features

"Providence Apathetic Over Theater's Future" was the headline of a story in the Providence Sunday Journal (June 23). It pointed out that the resident theatre had contributed much to the life of Providence, but that the city had not reciprocated. It complained that the city administration had lacked interest in keeping the theatre located in downtown Providence.

> Where Trinity belongs is where that center [the proposed city sports and cultural center] is, or where it is supposed to be. From a practical viewpoint alone, transportation of the acting company ought to be considered. With Project Discovery's hope for continuation through the years, bussing students to a central location ought to be considered. Of greater importance still, the charismatic effect of going forward in the state's capital ought to be considered. This, too, means progress for Providence....Whereas other cities aid their resident theater companies by, one way or another, providing a playhouse to perform in, as the case has been in Hartford and New Haven, the Downtown City of Providence does not even come forth with land on which our theater company, paying for its own house, can build. Does anyone care?

CEMREL's files contain over 30 thirty news stories written between September 1968 and July 1969 which discussed a number of possible theatre locations in Providence and in Pawtucket, Rhode Island for the Trinity Square Company. The company's problems in securing a site for their new theatre were reported as news and analyzed in editorials and feature stories which, like the one quoted above, tried to speed the process of finding a house for Trinity. But that home was not to be found easily. Although the Providence Evening Bulletin had predicted on November 14: "Players Soon to Pick a Site," the newspaper was still discussing possible locations seven months later. On June 13, there was a story headlined "Trinity Eyes New Pawtucket Site."

On March 16 Bradford Swan wrote in The Sunday Journal,

> I am concerned about cultural affairs, and I am deeply concerned about what is being allowed to happen to Trinity Square Repertory Company's future, simply because no one seems to care enough to get off his hunkers and do something about it. Let me state right here, without any equivocation, that unless something is done about finding a site for Trinity Square's theater, and done quick, we are going to lose this very important cultural asset to Pawtucket. That would be the final

> irony for Providence! This matter of finding a place for Trinity to put its theater is a community-wide problem. Everyone who is interested in keeping Providence alive and making it a little better place in which to live should be out trying to solve this problem.

He concludes,

> Now the question is: Will the theater go to Pawtucket, or will Providence show enough civic pride and initiative to keep it here?

The citizen's campaign to Save Project Discovery was organized early in 1969 to find funds for the continuance of the theatre project after the federal funds were gone. (The campaign is covered in the chapter on "Community Response" in this report.) The local papers closely followed the committee's activities through the winter and spring of 1969.

James A. Kaull (Providence Evening Bulletin, January 16) wrote about their initial plans to gain support for Project Discovery:

> Members of a Committee to Perpetuate Project Discovery are scheduling visits to the 31 cities and towns in the state that have high schools. Up to now, the Rhode Island program for 74 public, private, and parochial secondary schools has not cost the state or local communities a penny. Now they will be asked to help continue the program by making money available, although probably on a scale somewhat smaller than that of the generously financed federal program. The future of Project Discovery and the Trinity Square Repertory Company are intertwined. Although the resident professional theater was attracting national attention before the federal project started, the influx of funds meant a new level of technical excellence and staffing that redounded to the benefit of Trinity Square's adult audiences.

Mr. Kaull followed with another article on April 26 which told of the Project Discovery appreciation march carried out by 1,000 high school students. (This supplemented news coverage of the march.)

The Providence Evening Bulletin and the Providence Journal both reported the progress of the citizens' committee as they reached local school boards and the state Board of Education. The Providence Journal (March 14) reported:

> The state Board of Education yesterday agreed to ask the General Assembly to appropriate $40,000 to assist in the continuation next year of Project Discovery, an educational theater program for high school students. The decision to seek the special fund came after board members were persuaded that the money could not be squeezed out of the board's own. budget for the 1970 fiscal year.

The Providence Evening Bulletin (May 13) assured the public "Licht Still Planning Aid to Theater."

> Governor Licht intends to keep his promise to make $40,000 available to help continue Project Discovery, the educational theater program, an aide in his office said today. "He is still for it and will try to work something out," the spokesman said. "He is definitely in favor of Project Discovery."

The article reported that the program would continue during the next school year in a reduced fashion.

There were also numerous editorials and letters to the editor from communities throughout the state which expressed appreciation for the theatre company and concern for its future.

A January 20 editorial in the Evening Bulletin said, in part:

> Every local governing body, school, P.T.A., civic group and business venture in Rhode Island ought to consider seriously what it can do now to help insure continuation of the project, one of the most culturally and academically enriching ventures ever undertaken in this area or, for that matter, anywhere in the country. No state in the Union can offer all--repeat all--its high school students what has been made possible by Project Discovery.

Another editorial in the Evening Bulletin (June 11) was headed "Trinity's Ideal" and discussed the continuing search of the theatre company for a home. City officials were urged to persuade theatre officials to locate the theatre in the proposed Civic Center complex.

> If Pawtucket can put together a new offer to Trinity, why can't Providence at least match that city's initiative? A joint meeting of the center authority and the theater's governing officers could serve the very useful purpose of exploring once again the developing of a site where the new theater ideally belongs--the new Providence Civic Center.

The press was equally generous in giving coverage to the members of the theatre company. The Providence Sunday Journal (August 4) featured a lengthy interview with Artistic Director Adrian Hall at the time of the company's participation in the Edinburgh Festival. It praised his artistic contribution to the community and attributed a great deal of his success at Trinity Square to his ability to be his "own man." Hall was quoted as saying "Maureen Stapleton says, 'You've got to be as clever as rats in the theater! I would add you've got to be as tough as an alligator and as mean as a snake." The article discussed his strong concern "that people have art in their lives," and that students have the arts as an integral part of their curriculum in school. The writer remarked that certainly the strength of the theatre company's committment to the Project had contributed substantially to its success.

A special Evening Bulletin spread on January 3 carried the reactions to the opening of Macbeth of six different reporters. Entitled "The Anatomy of a Trinity Opening," it reported on the theatre audience, the background of the Trinity Square Repertory Company, the activity within the house and backstage that evening, and included a number of pictures of the audience, the production, and members of the company.

The Evening Bulletin (January 4) featured an article on Eugene Lee, the set designer for the Trinity Square Company. Lee was acclaimed as highly talented and unique and received credit for much of the success of the past six productions at Trinity.

A Sunday Journal reporter followed repertory actors to the U.S.S. Constitution in the Charlestown Navy Yard. He wrote (March 23) about this excursion with members of the cast of Billy Budd. These actors from the Repertory Company were reported to be attempting to get the feel of a real sailing vessel of the period comparable to the one reconstructed as part of the set for Billy Budd. Again, the ingenuity of set designer Eugene Lee was praised.

A feature story later in the Providence Sunday Journal (April 20) highlighted the contributions of Richard Cumming, Trinity's Composer in residence and co-creator of drama curriculum packets for the English teachers in Rhode Island. It was an extensive profile discussing his versatile career as a musician and a composer. The challenge of being able to compose for Project Discovery theatre productions of varying styles was emphasized.

In short, the coverage of Trinity Square and of Project Discovery by the local press was, as this sampling should indicate, generous, thorough, and friendly; and the solicitousness of the state's major newspapers for the welfare of Trinity Square has undoubtedly made easier the work of those who have sought to promote both the repertory company and the Theatre Project.

COMMUNITY REACTION AND SUPPORT·
RHODE ISLAND

"About 1,000 Rhode Island high school students marched to the state house yesterday," began the story in the April 26 Evening Bulletin,

> to drum up support for the continuation of the Project Discovery" educational theatre series.
>
> The pupils, who called their trek from Kennedy Plaza and back again an "appreciation march," were accompanied by three high school bands, decorated cars, and a few floats....
>
> The youngsters, who unfurled a 40-foot petition bearing thousands of signatures backing their goals on the state house steps, received an enthusiastic reception. They were greeted by Lt. Gov., J. Joseph Garrahy and invited inside where they flocked to General Assembly chambers....
>
> Then leaders of the repertory company were introduced and ushered to seats on the rostrum....
>
> Mr. Garrahy accepted a proclamation for Governor Licht to sign, designating May as "Project Discovery Month."

The 40 feet of signatures on the oil cloth scroll that was rolled down the state house steps were only a fraction of the more than 25,000 that had been collected through the efforts of the Rhode Island Citizens Committee to Perpetuate Project Discovery. Beginning around the first of the year, members of this committee, whose activities were supported by the theatre company's development fund, had visited the school committees of the 31 school districts participating in Project Discovery to urge them to include funds for the continuation of the Project in their 1969-70 budgets.

At this writing, ten of the districts, including some of the larger ones in the state, have appropriated funds, in the amount of about $2.50 per student for two plays, to continue the Project. And Governor Licht has pledged $40,000.00 from his contingency funds to cover administrative costs, curriculum materials, and books. More school districts have approved the Project, in principle, but have not yet appropriated the money, and others are considering the issue. At least half of the state's high school students, and perhaps more, will continue to participate in the Project next year.

The fact that this grassroots effort in support of the Project could have had such success despite being undertaken (by common agreement) far too late, seems to indicate that if a drive for community support, conducted with the intelligence and energy of the Citizens Committee's drive, had been sustained throughout the three years of the Project, Project Discovery might by now be firmly established as an integral part of the curriculum in Rhode Island schools.

A summary account of the Citizens Committee activities will be given in the rest of this section, along with some attempt at an analysis and interpretation of it. The full story of the effects of the campaign, however, cannot be written until at least the end of the fourth season. And valid interpretations of the meaning of the Rhode Island experience for other cultural projects must also wait on next year's developments.

The comment has been made by the members of the National Advisory Committee and others that one of the most important factors in the relative success of the Project in Rhode Island has been that the Trinity Square Company existed and had its own artistic identity and its own public before becoming involved in the Project. In the present instance, another aspect of the advantageousness of this situation is revealed. The Citizens Committee effort was initiated by the theatre company's Board of Trustees, consequent to a report by Brad Morison of Morison/Fliehr Associates, which outlined a ten year development plan for the development of the theatre's audience, funds, and facilities.

This report, published in May 1968, suggested, among other things, that Trinity Square was not getting support from all areas of the community and that "immediate, emergency action to mobilize community support for a continuation of Project Discovery" was essential to the well-being of the company. The Trinity Square board, the Foundation for Repertory of Rhode Island, was a continuation of the body that had first organized the theatre and that had hired Adrian Hall as its artistic director. It included citizens of real consequence in the community and its members had a genuine, rather than a nominal interest in the survival of the theatre. In Rhode Island, that is to say, the theatre was the Board's thing, and not the other way around.

The mobilization of support for the continuation of the Project, to reiterate, did not originate with the schools nor with the management of the theatre company itself, but with the Theatre Board. The motive was a keen desire to keep the theatre alive coupled with the realization that the theatre needed to continue its association with the schools to remain fiscally healthy. Once the effort began, however, educators at all levels made valuable contributions to it, as did the theatre company itself.

Subsequent to the Morison report, Board President Milton Stanzler had challenged his board to get to work to guarantee the perpetuation of Project Discovery. It was not until the fall, however, that two recently appointed members of the Board agreed to take responsibility as co-chairmen of the Citizens Committee--Mrs. Noel (Phyllis) Fields and Mrs. Stanley (Barbara) Summers. About 65 couples with an interest in Trinity Square were invited to a brainstorming session at the theatre. The mounting of a vigorous state-wide campaign in behalf of Project Discovery was discussed, and many of those who actually were to carry the Project's message around the state were recruited from this group.

The deadline for budget proposals in most communities was March 15, and the Citizens Committee was not armed with its arguments and materials until around the first of the year. This gave very little time to meet with 31 school committees, and the effort given to the campaign, especially by Mrs. Fields and, later, by Don Gardner, the English Supervisor in the State Department of Education, was extraordinary.

The Committee's access to school boards was facilitated by a letter in support of Project Discovery from Dr. William Robinson, State Commissioner of Education, to all districts in the state. The Citizens Committee members toured the state's communities, presenting the case for the Project to the people who had the power to keep it alive. At the same time they were at work in numerous ways mobilizing the support of administrators, teachers, and students, who were called on to represent the case for the Project to their school committees, their legislators, and the state government.

In case after case, members of the Committee were surprised to find school board members who had not heard of Project Discovery or were not sure just what it was. Most of these people, when the scope of the Project was explained to them, reacted with approval and thought the Project sounded like a fine idea. (The Committee even found English teachers who did not know there was a Project Discovery. Planners of future projects of this sort might do well to study communications systems in educational hierarchies.)

Committee members encountered scattered complaints about the "lavishness" of the Trinity Square productions but found little resistance to the idea of the Project; some school committees, however, simply were too hard-pressed financially to consider taking on even a relatively small additional commitment such as the Project. The fragmentation of the state of Rhode Island into dozens of relatively small districts, although possibly not good from some points of view (and consolidations will reduce the number of districts considerably in the next few years) may well have worked in favor of Project Discovery. The amount of money that had to be asked of any one community was, in absolute terms, rather small, and the argument could be made that one was getting a great deal for the money. Further, unlike the situation where the theatre is dealing with only one or two school systems, in a multiple district situation the objections of one or two school board members to the idea of the Project would have a limited effect on the Project as a whole; and the same would be true of a debilitating financial situation in one or two districts.

The presentations made by the Citizens Committee to school boards were varied according to circumstances, which suggests the importance to such an effort of the sort of knowledge that will normally be had only by members of the local "power structure." Sometimes local citizens joined the Committee members in making the presentation, sometimes students spoke about the effects of the Project, sometimes teachers added their testimony, and sometimes administrators in the district spoke about the educational benefits of the Project.

(The decision, by the way, had been made quite early in the campaign, over the objections of some members of the theatre company, not to seek additional Title III funds to help the Project through its fourth year. There were two practical reasons for this decision. First, to obtain additional Title III funds would certainly have alienated many educators who, though favorable to the Project, had been waiting for three years for funds to become available from Title III for their own projects, and had been patient because they understood such funds would be available once the third year of Project Discovery ended. Second, the Citizens Committee members were interested not merely in promoting a fourth year of the Project, but in making it a permanent part of the educational program in Rhode Island. They felt that the long range effort would actually be hindered by dependence on outside funds, since the availability of those funds would discourage the schools from committing their own monies to the Project.)

In addition to presentations to school committees, the Citizens group, as mentioned, carried on its campaign on many other fronts, generously assisted by the local newspapers and various groups of teachers and students. They compiled newsletters and histories to publicize the Project; they circulated testimonial cards among the state's most prominent citizens and the public at large; they circulated petitions; they encouraged students to write to the governor and to the State's Senators and Congressmen (more than 1,500 did so);[1] they sent letters to schools, Parent-Teachers Associations, professional organizations, English department chairmen, newspapers, and radio and TV stations; they helped to organize and coordinate the students' "appreciation march." There were radio and TV spot announcements urging that Project Discovery be saved; there were posters, pennants, and even balloons carrying the message; there were information booths set up and a speakers bureau established. The news media (see the Press Coverage chapter in this report) kept the Project and the effort to save it almost constantly before the public.

All of this intense and concentrated effort to promote the Project, then, seems to have paid off. There will be a Project Discovery in Rhode Island in 1969-70, although its size and exact details are yet unclear. The community support that was envisaged in the original conception of the Project as taking over when federal funding ended has, in substantial form, become a reality in Rhode Island.[2] The credit for the organization of this support must go, primarily, to Mrs. Fields, but also to Mrs. Summers, and Don Gardner, and to the other members of the Citizens Committee.

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[1] Excerpts from citizens' endorsements appear at the end of this chapter; student letters and testimonials are quoted in The Student Reactions chapter.

It is important to note the element of good luck at work here--the good luck that there happened to be available, at the right time and place, talented, knowledgeable, committed people who were willing to devote weeks and months of their lives to saving the Project. And it is important to note that almost the whole effort to save Project Discovery ironically took place outside of the institutional framework of the Project. It was not provided for by the contracts governing the Project and would not have taken place except for the initiative of members of the Board of Trustees who were (initially at least) less interested in Project Discovery as an educational program than as a necessary adjunct to a thriving resident theatre.

When asked, in June, what positive recommendations she would make to educational planners on the basis of her experiences with Project Discovery, Mrs. Fields said that, if anyone were really serious, at the beginning, about the Project's continuing beyond its third year, there should have been set aside funds for a continuing educational and informational effort such as she and her Committee had engaged in. Each school committee, each legislator, each PTA, and each faculty, at the very least, should have been reminded each year what the Project was and what it involved. The Citizens Committee effort, she continued, though it kept the Project alive, was too little and too late.

If, Mrs. Field further suggested, no one responsible for the Project was chosen because he had sensitivity, the political skills, the ingenuity and the social position necessary to carry out such informational lobbying effectively, then a list of those duties that would be minimally necessary should have been written into the Project contract in great detail as part of a job description for one of the Project officials. Further, she insisted, it should have been made a condition of the Project contract at the very start that the schools must themselves work toward assuming financial responsibility at the end of the third year and that they be required to report on their efforts in this regard as a condition of renewal of each year's contract. The theatre company, for its part, and in its own interest, should make available its facilities and its personnel as needed to assist in publicizing and promoting the Project in the community and among those who control school finances.

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[2] To cloud an otherwise bright picture, a conflict between the theatre management and certain school people over custody of the administrative funds was threatening, as this report was written, to undermine, at least partially, the good work of the Committee.

In summary, the intensive efforts of a few citizens has gained an additional year, at least, for the Project in Rhode Island. The ground had been prepared, however, for the Citizens Committee by the success of the Project, both educationally and artistically, in the past three years, else even the most ingenious promotional efforts would not have paid off. The Citizens Committee's experiences are instructive in a number of ways, and revelatory of some of the strengths and weaknesses of the Project as it was conceived and has been carried out.

Selected Citizen Reactions to Project Discovery

All of the comments quoted below are taken from cards that were distributed throughout the state by the Citizens Committee. Each card contained the statement, "Yes, I am willing to have my name used with those of other citizens anxious to perpetuate Project Discovery." Space was provided for additional comments the respondent cared to make, and each signer was asked to identify himself by occupation and title and to give his address.

All of the comments on Project Discovery gathered this way were, of course, favorable or mostly favorable; but they are of interest for the variety of good effects they attribute to the Project.

> Project Discovery has obviously been a very exciting, stimulating, and beneficial educational opportunity for our students. For this reason alone it must be continued. In addition, it provides the opportunity to create an audience upon which the future cultural life of this community depends.
>
> *From a Journalist*

> Our research has shown that theatrical experience motivates students more effectively than other experiences and has benefit for primary art appreciation and secondary understanding of English, literature, psychology, and the arts. Project Discovery is a necessary educational tool.
>
> *From the Director of a*
> *Research Institute*

> Project Discovery is one of the best investments ever made by U.S. Government Funds.
>
> *From an English teacher*
> *in a public high school*

Now is the time to work on this to make certain that this wonderful Program continues. If it ever stops--it is so much harder to re-activate. Even if it is necessary to put other important Projects aside for a year--this has to be successful NOW.

From a homemaker

The children in our state have so little opportunity to attend theatre. It would be a shame to abandon such a worthwhile project.

From a President of a furniture company

It has proven effective. It is nationally significant. It attracts educated and skilled persons to Rhode Island. It guarantees a more cultured citizenry. It is the most economical educational and cultural program imaginable. It should not discontinue at the very moment when it is about to have maximum impact in a new theatre.

From a college president

My daughters have really enjoyed this program.

From a homemaker

I am almost totally unfamiliar with Project Discovery. I am a compulsive petition-signer.

From a whimsical student in Boston

It is important that this significant cultural activity continue in Rhode Island.

From a Professor at Brown University

This program has enabled students of all backgrounds regardless of their financial status to experience the cultural delights of literature brought to life on the stage. Without this program many would lack appreciation for this great source of education and enjoyment.

From a teacher in a Catholic girl's school

Due to the country's present concern for relevancy in teaching, I feel that the discontinuation of "Project Discovery" could be a tremendous setback in education. The live performances cannot be equalled by the teaching of a play in class; the visual and auditory experiences on stage cannot be touched in the classroom.

From an English teacher in a public high school

My limited experience has been enough to convice me that most students are aware of the fine quality of the performances they've seen, are appreciative about having had the opportunity to witness them, and are quite convinced that the "P.D." program is very enriching.

From a Catholic priest

At a time when the national conscience is preoccupied with providing American youth with the soundest, most relevant education--one that meets academic, social, and cultural needs--it seems to me, that Project Discovery is doing just this. And doing it successfully. I know because Project Discovery has provided an indispensable academic and cultural resource to me as a teacher, and most important, to my students. It must be continued in Rhode Island.

From an English teacher

Project Discovery was an important happening for my son. PD Theatre Workshop has opened up new dimensions for him. Rarely have I seen him so enthusiastic over any project, (which had my approval too!).

From a librarian

Project Discovery offers so much especially to the culturally deprived area such as ours. We do hope there is some way to continue the program.

From an English Department Chairman in a public high school

This is one of the best means we have of interesting students in live theatre, and through it, literature. Project Discovery provides the springboard leading to class interest, discussion, and eventual attendance at other theatre shows, including movies as well as plays. Live theatre is more easily kept alive, and the stimulus to attend the theatre more easily motivated because of P.D.

From an English teacher in a public high school

My daughter is delighted with everything she has learned at the Workshop. I do hope it continues for many years to come.

From a homemaker

Beginning with the splendid introductory talks and interpretation of Henry Butler to increase understanding of the theater, until the presentation of the play itself, Project Discovery has been well organized to give our public and private school students an excellent appreciation of drama and theater.

From a Language Department Chairman of a private boy's school

This has been the most rewarding experience ever sponsored by the government or any organization. Teachers, students, and parents are sincerely enthusiastic about the choice opportunities afforded them of enhancing their knowledge and, especially, their appreciation for drama. The Trinity Square Repertory Company (and their guest artists) are deserving of the highest commendation for their outstanding performances, appearances at school assemblies, etc. We applaud and thank Rose Vallely and Richard Cumming for their excellent educational services. Definitely, Project Discovery should be continued!

From an English Department Chairman of a Catholic girl's school

My son has enjoyed these plays and learned a great deal. I hope that this will be continued so others may do the same.

From a homemaker

As parents of a high school student, we have been most impressed by the student interest in Project Discovery. We think it should be continued by all means.

From otherwise unidentified parents

As a "product" of Project Discovery, I feel that it helped immeasurably to bring the two dimensional world of the printed page into the three dimensional world with sounds & colors & people. The stage of Project Discovery was, to me, a window into the mood, times, and minds of people of other times and modes of thought.

From an auditor

I think that Project Discovery is one of the best cultural programs for schools that I have ever seen. The acting is really good, the students are enthusiastic about the plays, and the constant new services being offered by this Project Discovery group are heartily appreciated. We want to take advantage of everything they have to offer us. It would be a thousand pities if this program were to be dropped.

From a Directress of Studies
of a Catholic academy

The program has provided an experience which could not be achieved in the classroom. The medium of drama has come alive, from textbook to reality. Project Discovery is an invaluable friend.

From a teacher in a public
high school

Highly accepted by all the students in the class.

From a homemaker

At the moment I have before me a copy of the S____________ School student publication which states "in Macbeth we will have a dramatic experience as far removed from formal classroom or stage presentation as a happening is from a newspaper editorial." A separate editorial closes with the question, "If Project Discovery gets no money or support now, there will be no plays in the next school year. The students don't want this to happen--do the parents?" In Project Discovery we have something wonderful to give our children. They will profit from their discoveries throughout life. Let us see that they continue to have this advantage.

From an advertising executive

From the time it first began, Trinity has added a great deal to my life in Providence. Now it is doing the same for my high school daughter. Its great virtue is that it does not compromise, at least not much. To the extent that Project Discovery brings this kind of theater to children who would not otherwise see it, it is a fine thing. It fully deserves state and local support and should accept it if it can do so without accepting stale control or restriction.

From a newspaper editor

The experience of live theatre has been one of the bright moments in our humanities-oriented English classes at S__________. You've helped "turn on" the students. In class they have made repeated references to certain plays and dramatic techniques.

From an English Department Chairman in a public high school

Judging from the responses of students all over the state of Rhode Island (which I happen to know quite well) this opportunity to experience live theatre (drama) has initiated many into a world new to them which widens horizons and leads to the sometimes startling discovery of relevance, for them, in literature and language; and for those already acquainted with the arts, intensified interest and invaluable enrichment. (Adults are often inclined to wistfully surmise what such an experience might have meant to them.) R.I. is privileged to have this 3-year gift of P.D.: What a pity if we were found wanting--and the students left without.

From an English teacher in a private boy's school

I cannot imagine any high school child who saw "Macbeth" not feeling excited about Shakespeare--what a shame it would be to deny the children coming along the chance to be so stimulated.

From a citizen

If Project Discovery goes--Rhode Island Education will take another step backwards.

From an English teacher in a public high school

Project Discovery has been a high point of our school experience for many. Project Rhode Show brought the theater, its excitement, verve and variety into our classrooms. The show must go on!

From a Headmaster of a private school

I fully support the idea and intent of Project Discovery. I feel strongly that it is essential that it become an integral and continuing part of our educational system.

From a financial consultant

Our youth are being exposed to so much of the violence and non-directional philosophy on television, the newsprints, and in their own culture. What I have seen at Project Discovery for the past two years has been superb, thought provoking, and has cut through the superficial veneer of life to the nitty gritty. This should be continued by all means.

From a Protestant Minister

I feel that Project Discovery has been most beneficial to the students in my classes. By attending the plays, many of them have developed an appreciation of drama and an interest in it which no amount of teaching could have effected.

From an English teacher in
a public high school

With the enthusiasm and zeal in which the hundreds of students received this form of theatre arts, it would be sad and disappointing to see an end to this cultural art project. I strongly recommend the continuation of Project Discovery!

From a photographer

The arts in education need every possible support if our schools are to offer programs that are truly balanced between the sciences and humanities. Project Discovery has been a significant experiment in encouraging creativity in the arts. It should become a permanent part of our educational landscape.

From a college chancellor

The obviously enthusiastic interest of the students in the Project Discovery performances should be enough to convince the adult community of the urgent need to perpetuate this cultural experience.

From a Catholic priest

The in-school services of Project Discovery have brought to our school some of the most exciting and stimulating learning experiences I have seen in any school setting.

From a Headmaster of a
private boy's school

The P.D. productions and the almost unbelievable wealth of available lectures and free materials have become, for me, a practically indispensable part of my English program. Help!

From an English teacher in a public high school

Basing my judgment on the responses of average and above average students, I feel P.D. has been the most stimulating and effective single educational experience in the humanities that they have been exposed to.

From a Counselor of a high school

The objective of whether the study of dramatic literature could be made more meaningful to students if they saw plays themselves has been fully realized. It ranks as one of the outstanding educational adventures of all times.

From an English Department Chairman of a public high school

The students have found Shakespearean productions superior to those at Stratford, Conn.

From a teacher in a public high school

The value of Project Discovery is twofold. First, it has given me a greater insight into drama which helps to make me a better teacher. Second, it has changed the attitude of the students in that characters in a play and "dry" words have become alive and vibrant. "Literature is life" now has a significant meaning to the students. They have been able to see it.

From an English teacher in a public high school

STUDENT REACTION: RHODE ISLAND

Students, frequently volatile, remained extremely favorable toward Project Discovery in its third year. This became more and more apparent as masses of evidence piled up in CEMREL's office from various sources. Of specific play reviews in school newspapers throughout the state, 19 out of 21 were favorable and the remaining two were mixed. Nineteen out of 28 general news articles were in favor of the Project; two were mostly favorable, and the rest were informative with no expressed opinions.

When it looked as though Project Discovery might be coming to an end, thousands of students sounded their protests in a variety of ways. Many formed an organization called "Students for Project Discovery" and worked closely with the Citizens' Committee in an effort to convince the state and local governments and school officials of the importance of the Project. Some 1,500 students wrote letters to the governor and others wrote congressmen, newspapers, teachers, and the theatre. In one school, more than 350 testimonials from students in favor of the Project were collected on index cards by the Student Council and students in another school contributed $127 toward the effort to save the Project. Others throughout the state manned information booths, sold balloons imprinted with "Save P-D," distributed and collected additional testimonal cards and petitions, put up posters and took part in an "Appreciation March" on April 25 in Providence to present their requests to the governor and legislators. On that day, more than 1,000 teen-agers took part in a parade--complete with bands, floats, decorated cars, and an original marching song for the occasion. At least 25,000 adult signatures were collected on the petitions--many by the students.

The very fact that the students organized is an indication of their interest. Quotes, first from letters to the governor, and others from essays, testimonials and questionnaires, follow:

> §I was greatly dismayed upon hearing of the discontinuance of Project Discovery. I have felt, as a great many students and teachers have, that this program is worthwhile, entertaining and rich in cultural values. However, I am sure that the administration of this state is most flexible in matters concerning public opinion. I sincerely hope that this letter may be earnestly considered and that the fate of Project Discovery may be changed.

> §This is one cause where there is no generation gap.

§They have opened my mind to another world. Please keep Project Discovery so they may do the same for future students.

§If you ever got the chance to go to a play in school you would know its great educational value and without a second thought you would get the money to continue Project Discovery.

§Parents say that the teen-agers are going wild; that may well be because going to Project Discovery was the only cultural thing left for us to look forward to. I am not saying that Project Discovery is the end of the world... but it sure makes it easier to live with.

§Project Discovery, to me, was an experience that I never shall forget. It is an excellent way to combat illiteracy in this state.

§I have noted the program's effectiveness. Too often, what is discussed in the classroom and what is real are far removed. This program has offered the unique opportunity for plays that are read and discussed to be viewed by the students. This, in effect, brings closer to the students the actualities of interpretation, direction, and production.

§The complete emphasis placed on the sciences with federal grants and the total lack of expenditures for the arts is an exasperating inequity in our educational system. The basis of all humanity and culture since the early Greeks has been the theatre and our state was greatly privileged to participate in this great intellectual and stimulating experience, Project Discovery. Our governments expend vast billions for destruction and to subsidize the rich (i.e. oil depletion) but refuses to expend the funds necessary to develop its greatest asset--the intellectual man. It is imperative that this Project be continued no matter what the expense involved.

§At a previous high school I attended, we saw many plays no better than those given by Project Discovery, but each student had to pay approximately $4.00 per play. Even at this price, I usually thought that the play was worthwhile. I truly hope Project Discovery is here to stay.

§After reading Macbeth, Julius Caesar, etc., I knew from being told again and again their greatness. I accepted this, but for me and many others, the pages were just jumbles of meaningless dialogue, immortal perhaps, but senseless. At Project Discovery, the scene took on three dimensions, the characters became real and my life and theirs was one.

§It's so great going to Providence to see plays..Besides, I don't even think I'd mind paying to see the plays; they're that good.

§Literature has always been my worst subject. Project Discovery, in a fun way, has taught me literature and helped me understand its value. Now, in my spare time, I write poems, essays and even one-act plays. If it wasn't for the Project Discovery Program, I wouldn't have been able to do better in English, or enjoy my new hobby.

§...I have been able to go to only one play. That play broadened my interest in Drama, not only in school but also in my own personal life. I feel that English is very important, and now I try to learn as much as I can.

§Having traveled extensively in regard to duties performed in connection with the Naval Service, I have had the opportunity to experience many education systems. I regard my four year tenure [in a Rhode Island high school] as being the most productive--this being because of the varied forms of teaching at this Secondary School. One of the most enjoyable of these learning experiences has been the plays presented at the Trinity Square Repertory Company through the Project Discovery Program. After three years of unquestionable success a curtailment of funds threatens the end of the program.

§I beg you sir, to consider to [sic] undersirous [sic] results of such action and to do all in your power to procure funds for a continance [sic] of the program.

§I feel that even if the students were asked to pay a small admission it still would be worthwhile.

§...since coming here from California I have been amazed by this program. It not only broadens the mind culturally, but it is a cherished experience to attend such a performance as this.

§I think that if Project Discovery is abolished that many students will lose the chance of liking plays and acting and being interested in these [sic] sort of things.

§...I have just heard that you have cut off the funds for Project Discovery. To me this was an unwise move the students look forward to the different plays. They have taught me a great deal on theatrics. Please rediscover Project Discovery. Pardon the spelling.

(P.S. What is more important than education?)

The following letter to the theatre was from a teen-ager in response to the Alumni Club offer:

> §I would like to thank you for your generous alumni offer, and at the same time tell you how much I enjoy your plays. I happen to be the owner of a season's ticket which I have treasured greatly. This is why I will not be taking advantage of your offer. I hope that many other students will.
>
> I also would like to take this opportunity to thank all the fabulous people who made Project Discovery possible. While I was in high school it brought endless hours of pleasure to me. At the end of last year I had the chance to meet a lot of these people at the workshop that was offered. I cannot begin to tell you how much I looked forward to Saturday mornings. I discovered what a very special group of people they are. It was great to be able to meet some of the people who made the theatre what it is.
>
> A special thanks to Misters William Cain and William Domkoehler, two of the nicest men I have ever met. I have been waiting to tell them and the rest of you just how I felt and am glad your bulletin gave me the chance.
>
> God Bless You All.

The following quotes are typical of some 350 testimonials from students:

> §...I feel I have gained very much from the performances and [sic] otherwise would not have seen. This program gave me a new interest and understanding of this art.
>
> §I feel that to let this happen to Trinity Square [not subsidize it] would be a failure on the part of the state in fulfilling its purpose to exist for the good of the people, whether that good is economical, cultural or otherwise since I feel Trinity Square is a cultural benefit, I feel the state should be concerned about the matter.
>
> §...To say we enjoy the plays is an understatement, however on our own, I doubt we would ever go to a play for reasons of the cost and mostly that it just isn't done or even encouraged. Please keep this Project Discovery alive and, if possible, increase the frequency of our going.

§...I was shocked to hear about the Square's closing to us, shocked that such a worthwhile group would be impeded by a lack of funds or a cut-back in spending.

§...[it] not only enriched my knowledge and appreciation of dramatics, but has also given me precious insight into the understanding of human nature. This has enabled [me] to accept the various personalitys [sic] of those with whom I come in contact. The absence of Project Discovery will cripple my understanding of people.

§...I never thought that I would ever be going to see plays like Shakespear.[sic] I thought that things like that was for Squares but I went and I enjoyed it. If things like that are for squares...

§...It gives us a greater evaluation of drama and actors. It also gives pointers to students who wish someday to become an actress or actor.... I would go and see the plays if the school couldn't. I love drama.

§Through the Project Discovery I have learnt [sic] a lot about English and plays (I know). I know if this privilege was not extended to the people in our schools that I myself would not have gone.

§...Without this program we would never get acquainted with a play, except a couple through our Literature books, which are very misleading, because they are boring, but seeing it before our eyes gives a meaning to plays.

§...Since I first learned about Trinity through Project Discovery, I have become interested in the theatre, and I now work there Saturday nights, ushering...

§...I personally feel that it is the greatest thing that has happened to Rhode Island...

§Project Discovery has developed in me an interest in the theatre. I always look forward to seeing one of their productions. Knowledge gained from this experience is priceless. I have seen so many good plays as a result of Project Discovery. Please continue this program...I want my little brother to get the chance I had.

§...Even though Project Discovery is being stopped, I hope to continue seeing the plays that are presented.

§...For the first time, we students have realized the culture and beauty present in drama.

§...Through the past few years, I know that I have obtained a greater knowledge of certain history [sic] events through these plays. Before, I would never consider going to see a play, but, now I am very interested in them!

§...Without Project Discovery, our scholastic lives would be lacking; for that matter, our everyday lives for it is through Project Discovery that we learn to understand people of all times.

§I feel that Project Discovery should definitely be continued. It seems to me that too many appropriations are being handed out for various projects such as building baseball stadiums and similar projects. If the older generation expects the younger generation to develop into decent people, then I feel that it should see to it that we are adequately provided with cultural opportunities.

§...If it only helped 1 person, it was worth all the work, etc.

§...I used to think of a play as somewhere [sic] New Yorkers went to instead of a movie. Now I have come to realize the cultural value of acting and the meaning a play has to everyday life. The discontinuance of this service seems to be depriving us of a necessary thing.

§...It is my firm opinion that Project Discovery should be continued in this state--(and even brought to other states).

§...Now that we realize the play is the thing, please don't risk becoming an Enemy of the People by closing P.D.!!!

§If it had not been for Project Discovery, I would never be as interested in seeing plays as I am now...I know that I will not stop seeing them once I leave high school.

§...I never would have thought that I'd spend a Fri. or Sat. night watching a live production but now I love it.

§...I personally enjoyed the plays very much and by them have been motivated to read more of the plays by the playwrights presented.

§Discontinuing Project Discovery would be stealing the right of high school pupils, whose parents pay taxes, to enjoy fine cultural plays. People can't complain about "bad" teenagers if they are going to take away the finer things in life from them...that provide knowledge, refinement and entertainment.

§To me, Trinity Square is a reawakening. Every single one of the plays we've seen have been absolutely wonderful. Shakespeare becomes more real to me, not to mention Oscar Wilde, Eugene O'Neill, etc. I really can't express my feeling in words but when I'm sitting in the theatre, watching the superb actors--you kind of feel like you're right on stage... do you discontinue something because it surpasses expectations?

§I would be flabbergasted to think you would discontinue such a cultivating art!

§By opening many doors toward plays and play writers Project Discovery has increased my appreciation for English. It has opened my eyes to the greatness of the drama I was blind to previously.

§...I thought that Shakespeare was old and stuffy when I read it; but when I saw it performed my whole attitude changed. I wanted to read more of the classics and go to plays on my own.

With such an organized effort on the part of the students in support of Project Discovery, it is hard to know how balanced a picture of the overall student reaction is represented by the testimonials in CEMREL's files. The following mixed or unfavorable comments were gleaned from an open-ended questionnaire sent to the students by CEMREL at the end of the year.

§Project Discovery has had no effect on my life. But, I did enjoy the plays.

§There should have been more modern plays like Hair, West Side Story. They have plays that tell us what's going on now, we don't care what happened 50 years ago.

A senior who had seen seven plays said he, "didn't like any" of them, that "none of them" would be remembered ten years from now and that Project Discovery was a waste of time and money. He said, "I don't think the plays were worth going to...the only reason some kids went was just to smoke in the lavoratory. I thought the whole thing stunk."

Reports of student reactions in the theatre during and immediately after performances also was in general very favorable. One school official reported that after taking a group to Macbeth, "the students were excited with the performance. Even after returning to school where they were dismissed, they stood in groups discussing the play.

§A boy in one of my slowest groups who I had been persuading all week to come to the play (some of the problem kids usually threaten to skip school the day of the play) came to me on

> the bus and thanked me for convincing him to see the play. He was enthusiastic about it.... They (the students) absolutely loved it!

Another school official reporting on her school's visit to see Macbeth said the students, for the first time, gave a standing ovation; and then, the actors applauded the audience!

TEACHER AND ADMINISTRATOR REACTIONS:
RHODE ISLAND

The reactions to Project Discovery in Rhode Island that are quoted below were in response to an open-ended questionnaire distributed near the end of the Project's third year to principals and teachers.

In May a letter was sent to the principal of each high school in both Rhode Island and the New Orleans area that was participating in the Project. With the letter was a sample copy of the form that appears on the next page and ten self-addressed envelopes (fewer for the smallest schools) which the principal was asked to distribute to teachers of subjects other than English. Each envelope contained an explanatory letter to the teacher and a copy of the questionnaire form. The principal was invited to fill out the sample form himself.

Approximately 740 such letters to teachers were sent to Rhode Island. Even though they arrived at the very end of the school year, 173 of the teachers and principals responded. Of the 173 responses, 142 (82%) were clearly completely favorable to the Project. Only four were completely unfavorable. Most of the rest were favorable with some qualifications, and the remainder balanced off the good and bad points of the Project.

The four unfavorable responses are quoted below in their entireties, and a representative sampling of the reactions from the questionnaires follows.

EXHIBIT I

CEMREL/EDUCATIONAL LABORATORY THEATRE PROJECT

EVALUATION FORM: TEACHERS

Supplying the following information will enable us to compare and contrast the attitudes toward the Educational Laboratory Theatre Project of teachers of different subjects and grade levels.

1. My normal teaching assignment includes the following courses and grade levels:

COURSE TITLE	GRADE

2. I have been teaching for _____ years.

3. I have seen about _____ of the Educational Laboratory Theatre productions.

EVALUATION OF THE EDUCATIONAL LABORATORY THEATRE PROJECT, 1966-1969

Use the rest of this page, and the other side of the sheet if necessary, to express your opinions of the Educational Laboratory Theatre.

A teacher of music for eight years, has attended eight productions:

> Project Discovery is a worthwhile program but I don't believe that it should be made available completely cost free. It should operate on a matching contributory basis whereby the students attend productions for a low realistic fee with gov't matching funds. Cost free gov't programs are not valued by students as anything that comes easy or 'free' has little value.
>
> Project Discovery day at our high school became a 'day off' for 50% of the school. 50% of the school were absent on these days! The program's administration should be probed.

A teacher of history and economics for six years, has attended five productions:

> Although the philosophy and objectives of the Project seem sound and of educational and cultural value, I feel that there are several problems. Of primary concern to me is the value of the program viewed in light of its cost. In general I have the feeling that, like many federal programs, most of the money expended is gravy for those who run the program. When one thinks of the teachers, texts teaching aids, classroom space, etc. which could be purchased for the hundreds of thousands of dollars expended, one can only feel that P.D. becomes a frill as well as a source of graft.
>
> In addition, the implementation of the program in Providence has been solely through a repertory company whose work has become repetitious. The success of each production for the play goer depends entirely upon whether or not one appreciates, enjoys or understands the taste and interpretations displayed by Mr. Hall. Since he directs all of the productions they all come off looking much alike, eg: pipes for sets, runways to the balcony, people popping up in the back row, an inevitable cannon, bells and much loud screaming.
>
> For these reasons I feel that the Project in Providence is largely a failure since it has not achieved its own stated objectives nor proves its financial worth.

A teacher of literature for 31 years, has attended eight productions:

> Desperate and doomed by a hopelessly restless, childish audience.
>
> 1. The company is good to great with an adult audience. The schools should go to regular performances--not separate ones.
>
> 2. All our students have seen plays before--usually Broadway or Summer Stock.

A teacher of chemistry for 25 years, has attended six productions:

> The programs were good but waisted [sic] on students who don't know enough to come in out of the rain..... its like casting pearls to the ..... it could all be summed up in the title of one Sheakspearian [sic] play... Much Ado About Nothing.....

Other unfavorable comments which appeared most often questioned the choice of plays; suggested that theatre attendance should be voluntary, and that a small charge be made to the students.

The most repeated favorable comment, stated in a variety of ways, concerned the idea of a cultural and educational advantage to the student in exposure to live theatre.

The following comment is from a counselor who has taught for 37 years and has seen all of the productions:

> Students, particularly from the deprived areas--were confused, concerned and, to put it mildly, disturbed, at the first performance. The only 'live' drama they had witnessed was a 'live' T.V. recording. Since they had no flowers, like the 'movies' give to star performers they threw life savers--candy bars-- and some silver coins on the stage at curtain call!!! Two years and several performances later the same students discussed colors, tones of voices and were very critical of Macbeth because they had a difficult time turning their heads around to the back--and lost some of the action and words. The cultural background was more than just words, it was a real experience in living and their ideas and imagination were not just stimulated they were transferred to their literature--- It didn't help a 'generation gap' but it sure helped a 'century' gap.

A teacher of history for five years, has attended eight productions:

> From the point of view of a teacher of History, many of the productions--e.g. Billy Budd, Julius Caesar, Enemy of the People--were excellent in defining issues for discussion.
>
> The changes in student attitudes toward the theatre has been remarkable. The first few plays were interrupted by talking and occasional incidents of throwing objects. Now, however, the audience has become far more sophisticated.

A teacher of literature and geometry for nine years, has attended four productions:

> Project Discovery is doubtless an invaluable asset to education. The plays have never failed to stimulate the pupils' genuine interest and enthusiasm so that subsequent discussion was lively and profitable. The copies of the play texts and the accompanying notes are well presented and welcomed by teachers and pupils alike.

> The intrinsic value of Project Discovery must not be overlooked. With its aid the pupils come to realize that the theatre is a vital source of pleasure and of knowledge. Through it they can gain insights into themselves and the world around us and thus become better, more complete persons.

A teacher of business courses for four years, has attended five productions:

> ...the majority of students (90-95%) who attend are very enthusiastic. They seem to learn many new things, ask questions about incidents that they are unfamiliar with (This is true of students that usually don't participate in discussions), and receive much cultural value and entertainment.

A teacher of history and English for 35 years, has attended ten productions:

> Project Discovery has been the best experiment that I have witnessed in all my teaching years. It has been a source of culture for myself and the students. Each year it has improved and enriched our programs in English.

A teacher of business courses for eight years, has attended three productions:

> Project Discovery performances were my first experience of professional drama and stage productions. These gave me a better appreciation for this art. If I can compare my experience and cultural betterment to that of our students who may not relish other phases of literature (books, especially) I am certain that Project Discovery has proved to be a positive factor in their comprehensive education. Given the milieu of our school and the class of children we teach, the theatre was an unknown factor in the lives of our students before P.D. Now, we can hope that, at least if they don't attend performances on their own, their experience will allow them to be more open minded with regards to the art, that it is for all people and not just intellectuals!

A teacher of social studies and History for seven years, has attended six to eight of the productions:

> The change in students' attitudes towards live theatre has been, if I may, dramatic. I am convinced that the only real way to bring this about is through their actually seeing real actors doing 'their thing.' I'm personally damned unhappy about its demise.

A teacher of art for 15 years, has attended two productions:

> Since this is my first year at the senior high level and my experience was limited to two performances, my observations are somewhat limited. I have no end of praise for

the Trinity productions!!! The acting was first rate, and Mr. Hall's direction seemed very much tuned in to the teenagers' wave lenghts [sic]. The only exception was the use of the naked man lowered from the ceiling in a barrel to deliver a single witch's line in Macbeth. That piece of theatre was very much in vogue this past season but in questionable taste and at best gimmicky.

Not being a member of the English department, I cannot measure the total impact of Project Discovery on the students. From the members of my classes I was able to learn that our English instructors had adequately prepared the students prior to their visits.

To evaluate impact on the students of P.D. is rather difficult. Because I felt so strongly about the theater experience I asked several pupils of their reactions immediately after performances and in the ensuing weeks. I wish I could report of magical transformations in glowing terms, but such was not the case. Most of the approximately fifty students I contacted, even though they had been prepared for the plays, seemed to derive very little from the two above mentioned productions. An unfortunate number failed to relate to important specifics or universal themes as early as a week after performances. Remember this was an unofficial sampling on a person-to-person basis. This statement is not a contradiction of the opening remarks. I feel it is a reflection upon our community. In W________ education is not of greatest premium, and the arts are low man on the appreciation totem pole. We are an industrial town with still too many junior high and high school drop outs--a city where many of its colege-educated people leave and never return. Theater discussion was too often considered in terms of 'stuff' on one extreme and perceptive analysis on the other with little or nothing in between. It is only natural for our smartest students to garner the most benefit. However, it was interesting to note that with only one exception the pupils who benefited most were not only the brightest but the more affluent. (Culturally oriented?)

The exception to the above group was a young man who possessed a keen intellect even though he is from a low income group. Even if he was the only person to ever profit from the live theater experience I say it was worth it! Even physical exposure can begin the lowest level of appreciation. It's a raison d'etre! We never know who we reach. Even if a student could only see a single performance in his entire school years, it is an opportunity which should not be compromised! It seems unfortunate that the pupils who seen to

> profit most seem to be able to most afford these productions. However, an alternate plan to free performances might be nominal fees for special student performances with special gratis arrangements made with school officials for those students unable to afford tickets.
>
> To make every $$$$$$$$ count, I have some suggestions to offer. If there is a cut back there might be a concentration on culturally deprived groups or areas for audiences. Also other subject areas might utilize these performances. Art could certainly come into full play.
>
> After each performance various costumes were sketched on the board. When students arrived, the scenes in which the costumes appeared were discussed and students modeled poses reconstructing the scenes. Students sketched from live models but added appropriate decor for background as well as accurate costuming. I had sketched on-the-spot notes on a palm-sized pad but lighting made this difficult. How wonderful if the art club were allowed a field trip during a dress rehersal [sic] or a visit to the empty theater or with the wardrobe mistress, etc. etc. To my knowledge nothing was incorporated in the allied arts course (humanities) this year, but I shall be on that staff and I can foresee an entire spectrum of possibilities next year. And gentlemen I DO HOPE THERE WILL BE A NEXT YEAR!

An administrator for 33 years, has attended six productions:

> I have been very much impressed with the students' reaction to this program. They have participated with enthusiasm and interest.

A teacher of history for five years, has attended ten productions:

> I believe 'project discovery' to be of immense importance in the teaching of English & Drama. As a result of this program we have begun a drama club which has produced several plays in its first year, one of which placed 4th in state competition. All this in our first year of state competition!!
>
> In my own area I have used several plays for their social significance as part of the era in which they were written or the period they depicted. It was never taken lightly by our students and we always took full advantage of the material sent for preparation purposes and orientation.

A teacher of English for 30 years, has attended all of the productions, many of them more than once:

> Project Discovery in Rhode Island has been of invaluable aid to teachers of English.

A teacher of history for 19 years, has attended eight productions:

1. A tentative list of plays be sent to teachers as well as others in the community who are often far removed from a classroom situation. Permit teachers of all subjects to comment on the value of the suggested productions not just English teachers.
2. The final list & dates for school attendance be sent to all department chairman [sic] not just the English department plus a single copy of the play text.
3. An effort be made to form a Project Discovery committee in each school involving all disciplines who could plan work relating the plays to each subject matter field.
4. A publication or newsletter form summary of successful integration of the play into the school curriculum. Each school could select one production for this treatment. The responsibility to produce concrete results plus the opportunity to publicize learning situations that succeed might stimulate even the most indolent school system.

These views are obviously those of a Social Studies chairman who believes the Project Discovery program is excellent but was never utilized to its full potential.

A mathematics and religion teacher for 37 years, has attended 12 productions:

I am inclined to think that Project Discovery brought to our teenagers an opportunity of experiencing a high degree of culture in the form of Drama, Art, History, and above all of love of oral expression.

A principal for 16 years, has attended no productions:

From the reaction of the students and faculty I would judge this to be a most rewarding experience for both. The English department prepared the students for each production and carried discussion over in the classroom after each performance. The additional benefit of having the actor come to the school and perform was very much appreciated also. I believe it was serious, solid introduction into good drama and it is our hope that Project Discovery will be able to survive in Rhode Island.

A history teacher for 15 years, has attended five productions:

> One of the very best ideas to come out of a government mill in years. For the first time even, I saw students take an interest in Shakespeare and come alive to the many wounders [sic] of reading, looking and listening. Other plays prompted other questions and discussion about people, places and things off as well as on the stage. A great loss if the program is not continued in someway.

A teacher of English and social studies for two years, has attended three productions:

> I have found that Project Discovery is about the most successful extra curricular teaching aid I have experienced. Students who have showed absolutely no interest in any school work have actually become excited after viewing a Project Discovery Production. Younger students with only two or three days preparation are capable of understanding and appreciating the plays. A fantastic program that should never have been discontinued.

A teacher of English for 18 years, has attended six productions:

> To deprive future classes of students the enjoyment of watching supreme shows is to deny them of a very important part of their overall education. Nothing in the classroom can take the place of live theatre.

A teacher of science and religion for two years, has attended all of the productions:

> I believe that many will become educated members of the theatre going public in their adult years as a result of exposure to Project Discovery.

A teacher of science for three years, has attended two productions:

> No discipline stands alone, and I find students want to discuss certain aspects of plays in Science courses.

An art teacher for 25 years, has attended eight productions:

> ...and I've seen their [the students'] attitude change from 'Do we have to go?' to--'wasn't that good,' & to a real appreciation of the exciting design of the stage settings and costumes.
>
> Also--it has been an excellent opportunity to see the moods created by professional stage lighting.

A teacher of history and social studies for two years, has attended six productions:

> ...the best program my students have ever been exposed to. No other activity was able to capture their attention and imagination the way this did. Through the Project's dramas, the students were able to gain an appreciation of literature, social studies, psychology, & theater itself. The value of direct participation is irreplaceable...

A teacher of religion for 35 years, has attended seven productions:

> ...extremely important in bringing about discussions during religion classes. I believe that the minds and thoughts have been awakened through such performances. Our youth today needs the culture brought forth during these educational tours. They return all the better because of them. It also develops the desire to walk in the footsteps of these actors and actresses. Words seem to lack in order to adequately evaluate Project Discovery.

A homemaking teacher for 14 years, has attended six productions:

> I was able to bring furniture pieces, costumes, clothing topics into our classroom discussions. We used some of the family scenes for discussions in family relationships. Manners, meals, etc. were brought out in foods classes and it would have been helpful had we (teachers) a bit of background information about the play ahead of time as the English teachers do so that we were be [sic] better prepared to tell students what to look for, (in our own areas) so that they could get more from the play.
>
> To some of our girls it brought 'alive' some clothing costumes, as well as the furniture periods and pieces and made it very worthwhile from this standpoint. We even discussed the colors of the sets and its amazing how much the students (and myself!) got from these plays.

An art teacher for two years, has attended five productions:

> Students in my department with special interest in stage design have been motivated to do exceptionally creative work with sets on our own stage. The special visit to us by a member of the design staff of Trinity Square in 1968 was highly successful. Students also profited by backstage visits at the RISD theatre. Those students participating in the Saturday drama workshop are also extremely fortunate to have this opportunity--they talk about it in art class.

A teacher of business courses for ten years, has attended eight productions:

8

> Our own son went to Project Discovery as a high school student. He is now in service & attended a Saturday evening performance while he was home on leave during the Christmas holidays.

An art teacher for 25 years, has attended three productions:

> In the three years that we have been experiencing Project Discovery, we seem to have reached the point where the majority of students look forward to the productions and enjoy them, but it may take a little longer to reach some of the more difficult pupils. Many have realized that they are interested in one area or another of the theatre. If they had not been exposed to it, they may never have realized this.

An English and French teacher for four years, has attended nine productions:

> At our school, Project Discovery has been an overwhelming success. Not only have the students become interested in our readings based upon Project Discovery, but a new interest in the dramatic arts has accompanied our participation in this program. We now have more youngsters active in our school's dramatic program--many of these youngsters had previously shown no interest in any other school extra-curricular activity. Trinity Square's Saturday workshops further heightened this interest.
>
> This program should most definitely be continued, for it may have 'salvaged' a few lost youngsters. My only suggestion would be that perhaps local English teachers could have yet more of an influence in the selection of material presented in the program. But again, Project Discovery is superb and ought to be continued since it has had a definite positive influence on our students.

A music teacher for 14 years, has attended four productions:

> I also believe that Rhode Island's 'student audiences' have matured immensely since the initial experiences. It's a wonderful opportunity and experience for high school students. This is a very 'down-to-earth' program for advancing literary and artistic standards.

A mathematics teacher for 44 years, has attended four productions:

> Project Discovery is excellent for all students, and particularly for the culturally disadvantaged children.

A librarian for 24 years, has attended five productions:

> As a result of the stage productions a few related books were requested in the library.

A teacher of history for seven years, has attended eight productions:

> Nothing in our curriculum could come close to achieving the high degree of interest in the theatre and its literature than Project Discovery. The reaction of the majority of the students has been repeatedly positive. Even those students who are not literary minded have been stimulated by the sensory impact of being involved in live theatre.
>
> In our school, the student body has supported a student-faculty organized committee to encourage the city to help sustain 'Project Discovery.' Enough state wide support has come from cities and towns that with some help from the state, Project Discovery, although reduced in scope, will continue next year in Providence.
>
> One side effect of Project Discovery in Rhode Island is the increased interest in quality high school theatre. Students here, no longer satisfied with plays like 'Our Miss Brooks' and 'Meet Corlis Archer' have begun experimenting with Albee and Pinter. As our first main production of the past season, we mounted 'A Hatful of Rain' by Gazzo. It was very well received.

A junior-senior high school principal for 14 years has attended six productions:

> Truly outstanding--one of the outstanding innovations in education in Rhode Island.

An English teacher for four years, has attended three productions:

> After studying Macbeth from a traditional point of view, the students were exposed to Mr. Hall's presentation. The obvious contrast heightened discussions and served as a springboard for future exchanges involving such elementary questions as 'If you were the director, how would you present this scene?'
>
> The students learned to accept different points of view, different presentations and to ascertain the value of each.

A guidance counselor for 19 years, has attended five productions:

> However, it was a source of extreme distraction when the groups were not interested!! Selectivity of productions and audiences has much to do with value of such an endeavor.

A librarian for three years, has attended 7 or 8 productions:

> My only criticism would be the lack of a more open minded approach on the part of teachers & the management re. the plays seen by students--granted, there have been some which certainly should not be made available to a mass

audience of young people, but others, such as the Year of the Locust, & Three Penny Opera would have been quite excellent vehicles for persons who though still in their 'teens certainly are mature enough to take in and appreciate them. Those schools who didn't want their children 'exposed' to some of this are only encouraging a lot of young people to feel that only 'dirty' stuff is representative of modern theatre...

A teacher of business courses for two years, has attended three productions:

> In particular I believe many students and teachers obtained a new interest and/or expanded interest in the art of theater. This was shown when taking a group to N.Y.; many students wished to attend a play rather than sight-see.

A history teacher for nine years, has attended five productions:

> I believe more should have been done to associate the productions with the Social Studies as well as English.

A teacher of mathematics for 25 years, has attended ten productions:

> The boys went reluctantly to the first play, which for us was 'Joan of Arc.' Their first contact changed their attitude; they were eager for the next.

A principal for 37 years, has attended nine productions:

> Many of my students have never seen "live" theatre. The settings have also added a great deal to the enjoyment. I hope "Project Discovery" becomes an integral part of their educational experience.

A guidance director for eight years, has attended no productions:

> I can only comment on the reactions of students and teachers who have frequented Project Discovery productions. They usually spend considerable time in class studying the play they are going to see. This is a motivation for students to learn. After the performance they return "bubbling" over--discussing it. It should be retained as an important educational instrument.

A history teacher for 30 years, has attended all of the productions:

> This was one of the most exciting and successful educational developments of recent years. In our school (independent) theatre is not really a novelty, but this kind of theatre is--experimental, repertory--rather than the slicker Broadway

> successes which families usually see in New York. Even in history classes there was discussion of contemporary relevance of classics and of innovations in staging. For less privileged students the experience must have been even more thrilling.

A history teacher for three years, has attended six productions:

> Project Discovery has given our students the opportunity to witness a production that they would normally not see on their own. Yet I do not believe that it has stimulated interest in plays. Our school play (May 1969) actually drew less this year than last year if this proves to be any barometer. I do not believe that the students by and large would go on their own to see a play. Yet they enjoy seeing a play on class time.

A teacher of literature and Latin for 23 years, has attended six productions:

> To express my opinion of Project Discovery is a difficult one because I have such high regard for it, I can't find the words to adequately praise it.
>
> The appreciation our girls have for the theatre is surprising and gratifying. They have grown to be critical of acting, acoustics, lighting and the play itself. Their easy talk and knowledge of the situation could have grown only from the experience of enjoying Project Discovery. Prior to their exposure to the Trinity Players hardly a girl had attended a stage play--far less 'want to.' Now they take in the same play two and three times, have turned to a 'theatre-going' society (not all, but many). We are ardent fans of the Trinity Players and have taken use of every opportunity to attend workshops directed by them.
>
> I bow my head in shame as I say this, but my students have a much better background and appreciation of drama than I have--and I credit it to Project Discovery. I listen spellbound to student-conducted discussions that take place after viewing a play. I am so pleased and happy at the interest and enthusiasm engendered.
>
> Project Discovery is truly a discovery of what appreciation can be had if art is presented well and with understanding.

A final source of comments from administrators was responses to an open-ended question on an end-of-project questionnaire that was mailed to every principal in Rhode Island and New Orleans.

It was worded as follows: "Imagine the clock has been turned back more than three years and the plans for Project Discovery have just been announced. If you were asked for suggestions about how the plans might be revised so that the project would run smoothly and students get utmost benefit what changes would you suggest?" The two most frequent suggestions were 1) that the entire school (including the ninth graders) attend preferably on a single day and 2) the productions (or at least one or two of them) be brought to the schools. A sampling of the Rhode Island administrators' comments follows.

> §I think the entire program was executed with good taste and as expeditiously as possible. If possible, a "preview" by players given in the schools might enhance the program further.
>
> §It would have been my suggestion that the theatre should be brought to the student rather than the student to the theatre--until he could become more familiar with the purposes.
>
> I'd want to make sure that students were interested in cultural improvement first--and the possibilities of having a day off from school second.
>
> §I am satisfied with the project plans as they are. I appreciate the way P.D. personnel work with school staff. I would like our grade 9 students included in plans. It is hard to leave one class in school while four others go out to the play. It forces teachers into an awkward position.
>
> §Earlier announcement of plays to be given would help us in working with them. More early and detailed consultation with administrators and English teachers would have helped the Project to get started more positively in the first year.
>
> We think it was and is a great educational project. Some of the best teaching anywhere took place in our school when Trinity Square actors and actresses came and worked in front of and with our students.

THEATRE COMPANY REACTIONS: RHODE ISLAND

Eight actors and actresses in the Trinity Square Company, had been involved in the Project for two or three seasons, were interviewed near the end of the 1968-69 season. They discussed two sets of goals of the Educational Laboratory Theatre Project: (1) to introduce high school students to live theatre, assisting them in their understanding of dramatic literature and stimulating and broadening their lives; and (2) to assist a resident theatre company to grow and establish itself. The interviewees were unanimous in their affirmation of the success of Project Discovery in terms of these goals. Five of them insisted, however, that its ultimate success would depend, to some extent, on the future influence that theatre would have in the student's lives, and that that could not immediately be determined. One actor pointed to the great growth in interest in the theatre which had occurred in so many of the high school students in Rhode Island. He said, enthusiastically, "They're coming to the theatre workshop activities voluntarily, bringing their friends, and promoting the future of the theatre and its educational committment, as well!" Another member of the company, commenting on the success of Project Discovery, confidently explained that it had to have been significant experience for the students because the director and the company were so good! His conviction was that productions of the clarity and quality such as most of them had been were bound to have enriched the lives of the students. This opinion was shared by other members of the Trinity Square Company. An actor said that he felt the students had gained substantially in interest and knowledge of the theatre but that ultimately the mission of this program was for them to maintain "a long range interest in drama as a living art form far beyond this immediate experience." Other members of the company who were interviewed echoed this concern with such statements as : "I hope ten years from now they'll remember Macbeth and Julius Caesar, and that theatre will be an inherent part of their lives and that if they don't have it, they'll miss it!" and "The kids seem to be excited and responsive to what they've experienced, but their future attitude toward theatre and theatre-going habits will be more important."

The respondents, when questioned about conflicts between the theatre company and the educators, were more divided in their responses. Five of the interviewees indicated that there had been no real conflicts. Three of them, however, felt there had been conflicts which were significant enough to mention.

One actor said that the educators and theatre company had been successful in working together toward "a joint goal of excellence." He added, however, that the company had been fortunate in not having to produce all of its shows exclusively for the high school audiences. He felt it was an important factor in the success of the Project that the company had been able to maintain two separate theatres and two sets of patrons.

Another actor, a strong believer in the importance of the theatre project for Rhode Island youth, did think that conflict was apparent at times; however, he said that since a theatre company was in a teaching organization, it did not make demands on its student audiences ("but we do like to have their attention!"). He continued that there were bound to be some conflicts in dealing with an educational system which had been operating under the same rules for years and expecting certain observable results. He pointed to the production of Macbeth as having upset the teachers' classroom approach. This production, for example, turned the witches into comic characters and had Macbeth killed by a mob instead of in a hand to hand duel with MacDuff. Changes such as these, he claimed, disrupted the teachers' attempts to keep Macbeth a disciplined learning experience. He said "It was as if the teachers, in their protest, were saying 'We have nailed Macbeth to the wall for all time, and that's how we teach it.'" Going a bit further, in reference to several particularily innovative productions of the current season, he pointed to the dangers which can confront the teachers when the kids take the sense of excitement generated by the production back into the classroom. He felt that good teachers could harness this enthusiasm, but that average and below average teachers might have found it threatening. Several members of the company indicated that they were unclear what the goals of the educational system were for the students, but that there sometimes seemed to be opposing aims or expectations involved. An actress put it this way, "Trinity's ideas about what they want the students to get from the experience are different than those of the educational systems involved." She felt that "one shouldn't be so definite about what one expects from the young" and that the theatre experience should be primarily a freeing, a live one, in which students learn more about themselves and the life around them. One actor referred to "subjecting of the theatre company's goals to certain controls which the educational system imposed on the Project's operation." Another said there was not really a difference in their goals, but a difference in attitude toward the ways of achieving these goals. He added that he felt that they both wanted the experience to be stimulating and meaningful in the students' lives. Then he went on to say that at one point a group of the educators had strongly objected to The Threepenny Opera as a play-choice for the Project, although the company wanted very much to do it. It was understood by the Repertory Company that the principal objection to the play was that it contained "too much violence." A decision was reached that Julius Caesar would be a suitable substitute. The actor laughingly recalled:

> So, Julius Caesar was produced instead of The Threepenny Opera. There was much more violence in Julius Caesar--an assassination, three suicides and a lynching all took place on stage!

He went on to suggest that Brecht somehow caused educators to feel uneasy and threatened. It was as if his work were "something vaguely tainted, which they thought would lead kids down a false and devious path." He concluded,

> So, the educators and the theatre company both want the experience to have meaning for the students, but we think we can do it through Brecht and Pinter, too!

The interviewees also commented on activities in addition to the plays, which involved them with students. Only one of those interviewed had not participated in supplementary activities. Two had been involved in discussions with the students after performances or in school assemblies. The other five actors had been extensively involved for several years in the theatre workshops, the Rhode Show, and school visits. There was general agreement that these activities had added an important dimension to the live theatre experience. Several of the actors volunteered that this extension of services was mutually beneficial--that the actors had developed more respect for the student audiences and the students, in turn, had developed more rapport with the actors through their work together. One put it this way:

> They realize more fully that we're all working toward the end of making the plays enjoyable and exciting for them and they have accepted us as a part of their community.

Another said that the activities were very important for the kids because they showed that that "we cared enough to come there and talk to them and they've gotten to know us." Several actors mentioned that they had appreciated the closer personal contact with the school administrators and teachers which these activities had afforded them.

In reference to the Rhode Show one actor said that participation in this show was more valuable for him than the performances he had done in the Rhode Island School of Design Theatre. He and a fellow actor both pointed to the quickness of the students to receive and respond to new ideas. Another actor who had been very active in the Saturday workshops, teaching an acting class, reported,

> They were exciting and rewarding for three reasons: (1) the kids have volunteered to come and have come under their own steam--no bussing; (2) they've liked the workshops so much that many have been staying for three hours or more on

> Saturday instead of just the two hours of classes; and (3) the actor-student contact has been rewarding, affording the students the opportunity to face realistically the hardships of a career in the theatre.

Observations on student behavior in the theatre over the last several seasons were numerous and positive. Seven of the eight interviewees agreed that there were definite improvements in student behavior as Project Discovery progressed. The eighth actor presented his own theory about the most important change in behavior which he felt had taken place. He said that he felt the change in behavior was not so much in the students in the theatre as it had been in the director, Adrian Hall. The actor felt certain that Mr. Hall's behavior was affected by his student audiences and that he had succeeded in getting closer to them in his productions by so much of what he did. He referred to Billy Budd as an example, citing the use of a simpler story line, faster changes, and more action, all of which produced intense responses from the student audiences. This actor said of student behavior that it was "typical" that they did participate--displaying either boisterousness or boredom as the occasion demanded. He said he felt they would be reacting the same way in ten years. It was generally agreed that the students were good audiences and had learned to listen better. Members of the company mentioned, however, that there still remained some unpredictable variation of response to productions among the various schools. One actor recounted as an example that the company had been dreading the attendance of one particular school at Macbeth because of its notoriously bad behavior in the past. He said that they had resolved to stop the show if necessary; but then they were amazed to find this school completely absorbed in the performance and so excited by it that the students gave the cast a standing ovation at the end. The actors were in agreement, as well, that the students were good audiences when the performances were good. One added to this,

> They'll go as far as we can take them. They will rarely violate a good scene when we are acting well.

Three repertory members compared the behavior of the students for the first production, St. Joan, with that for the last production of the third season, Billy Budd. One actor said it was like comparing "night and day". Another said the improvement was incredible and that during St. Joan "it was a rare audience which really listened and was really there, and now it is a rare audience which doesn't behave, listen, and respond!" A third member of the company compared the audiences in St. Joan and Billy Budd during specific scenes. He referred first to Scene IV of St. Joan during which the principals philosophized for forty-five minutes and always "lost the student audiences" and then, the trial scene in Act II of Billy Budd which "completely absorbed the student audiences." He then said that the audiences "had come quite a long trip in between." Referring to the increased involvement of the students in the recent experimental productions, he added quickly, "We are giving them more and they are giving us back more."

When asked for specific instances of student reactions, seven of the actors referred to the production of Billy Budd at least once. An actor spoke of "the great rapport with the young Billy Budd" which he felt to exist. However, he said that there was little time to verbalize during the show because "Adrian kept them [the students] so busy with so much action that they were participating more intensely than usual." Another actor remarked about Billy Budd that the students were "with him all the way" and that this production "so geared to the students" containing such "clarity and action" was for him, as an actor, the most significant production, too. One actress chose Billy Budd, "so imaginative and dramatic," as the most significant show staged. She felt that the boys and girls identified with the cast differently, with the girls relating to Billy as an adolescent believing in something, but "dreamy" and the boys relating even more to what he stood for and his predicament of being "drafted on ship." Another actor praised Billy Budd, pointing to the "great attention" and "strong relating" to it by the students.

Several actors mentioned the impact they felt Enemy of the People had made on the students. They cited the great response to Dr. Stockmann, a man against society, during and at the end of so many performances and recounted the booing and cheering with which the clear-cut characters of villain and hero were often greeted. Two actors mentioned Ah, Wilderness as a popular choice and said they found the students identifying with Richard, the adolescent hero of the play. A single actor recalled that although The Three Sisters was "cerebral and too intellectual for the students" he was amazed at how many of them reacted so strongly to the grasping sister, Natasha, that "they hollered at her!"

Several members of the company praised the productions of Julius Caesar from the second season, and Macbeth from the third season as especially significant. They though these shows both were milestone departures from past productions. Three actors remarked that the students liked the violence and excitement of Julius Caesar. One added that the audiences seemed to him to have been especially good for this show.

Another actor, illustrating how alert and well prepared the student audiences often were, recounted the following story as an example of student reaction to Julius Caesar. He said that in the first scene of the last act Cassius says before the battle that "This is my birthday; as this very day was Cassius born." Later, Cassius tells his servant, "This day I breathed first: time is come round, and where I did begin, there shall I end; my life is run his compass." Then, as Cassius, to escape capture, fell upon his sword, a male voice from the back of the audience yelled out, "Happy Birthday!"

Macbeth was termed "significant" by a number of the interviewees. One said the production was important for its further development of audience involvement through the extension of the action out into the auditorium.

He also pointed to the exciting use of the supernatural in the production. Another termed this new approach "a really remarkable experience for the kids." Still another said the production marked a real turning point in the work of the company and the end of ordinary, professional productions. "We can't go back to drawing room comedy for the high school audiences, or the adults either, for that matter." He could not decide which of the last two productions, Macbeth or Billy Budd was the favorite of the students and decided it was a "toss-up" pointing out that the significant changes in these two productions had grown out of the Brother to Dragons experiment. Two members of the company stated their conviction that Brother to Dragon should have been one of the productions for the students.

The interviewees discussed the effects which they had perceived Project Discovery to have had on high school students in terms of a change in their activities or plans for a career. Five of them had specific examples of students' growth of interest in the theatre. The rest did not know high school students who had been so strongly influenced by the Project, and doubted that there was more than a superficial interest in it, for most of them. One actor commented very firmly that none of the Rhode Island youth should be encouraged to seek a career in the theatre, adding that the important outcomes of the Project for their futures should be the development of critical criteria to judge a theatre experience and the opportunity and impetus to continue to go! Another actor joined him, saying,

> The kids come backstage and say nice things to us but they don't seem to really absorb much of our lives. I don't think they should be encouraged to go into the business--it's overcrowded and the unemployment rate is so high. We've been lucky here.

Several other respondents had interesting examples of specific student interest in the theatre which had been generated by Project Discovery. One said he had gotten to know a number of the young people well through the Saturday workshops. He mentioned two girls who really should go into acting or directing as a career and many others who were seriously absorbed in the workshop training and who were becoming more active in dramatic activities back in their own high schools. Another said, "Yes, it's been interesting to watch the kids gravitate towards what they admire. Many of the students in the workshops think they want a theatre career now." Yet another member of the company mentioned that there were several former Rhode Island high school students who had attended Project Discovery productions who were now working with the company as members of the technical crew and one of them was acting in Billy Budd. This actor told of being informed by an admissions officer from Dartmouth that during interviews with Rhode Island boys, several of them had mentioned having been influenced by the Trinity Square Repertory Company and its productions.

Another example of the interest generated by Project Discovery was given by one of the actors who has been actively involved with students outside of the theatre. He explained that he was to be on the faculty of the state-wide summer school program called the Governor's school for the Gifted, which would be concerned with instruction in such arts as the theatre, dance, film, music, and writing. It had been set up partly because of the influence of Project Discovery, he was certain. He went on to point out that he had auditioned all the applicants for the theatre department, and found that they had each participated and been influenced by Project Discovery, were interested in a theatre career and wanted more stagecraft knowledge.

In discussing on-going or future educational theatre committments the company voiced several opinions. They were in accord that the Repertory Company should administer any educational theatre program and "hold the reins firmly," as one of them put it. It was generally felt that more money should go into the productions themselves than towards the administering of an educational program.

Ideas for changes to make the students' theatre experience "more natural" were suggested and ranged from "less regimentation of the students" to "smaller audiences," and "a token charge for tickets," to "attending evening performances with adults outside of the school milieu." Several thought theatre going should not be compulsory as the poor audiences came from students who didn't want to be there. One actor said, however, that it should be complusory at first for students to come to the theatre, for

> how can they know whether they like theatre or not if they've never experienced good professional theatre? They all should come, and then have the choice later.

Several felt that the experience should not be limited to the senior high school level, and should be offered, somehow, to junior high school students, too. One actor commented, "After all, it's not the Junior-Senior Prom, it's theatre!" There was some concern that the theatre company be introduced to the student community ahead of their involvement in the actual theatre experience, using personal interaction of members of the company with the students. It was suggested by one respondent that the Rhode Show could serve as an introduction for students before they come to the theatre. Play selection was pointed to as becoming increasingly important, with emphasis on the need to choose more experimental, contemporary plays. One actor said, "Too many plays are a lie to the kids in this day and age."

Finally, the actors seemed to share the desire to have later student performances. There was a general consensus that "the brain simply doesn't function well at 9:15 and neither actors nor audience should be asked to participate in a theatre performance at 9:15 a.m.!"

ARTISTIC DIRECTOR'S STATEMENT: RHODE ISLAND

Opinions about the Project had been gathered from many sources during CEMREL's research on the Project, and the views and evaluations of the principal figures in the theatres and schools had been obtained in interviews and conversations. But, as the end of the third year of the Project neared, it became clear that some sort of formal evaluation of the entire experience from the point of view of the principal participants was essential. Identical letters were therefore sent on February 26 to Adrian Hall, Stuart Vaughan, Rose Vallely, and Shirley Trusty, asking that, at their convenience, they provide us such a summary evaluation of the Project.

The letter solicited such statements with the understanding that each one would be printed in CEMREL's year-end report in its entirety with "no unauthorized editing or revising." Due to various circumstances, Miss Vallely's statement is not yet available, but a facsimile of Mr. Hall's statement in the form of a letter to Mrs. Barksdale, is printed on the following pages. The statements of Mr. Vaughan and Miss Trusty will be found reprinted near the end of the New Orleans portion of this section of the report.

The Trinity Square Repertory Company

May 8, 1969

Mrs. Mary Louise Barksdale
Central Midwestern Regional
Educational Laboratory, Inc.
10646 St. Charles Rock Road
St. Ann, Missouri 63074

Dear Weezie,

I am extremely pessimistic about any kind of objective observation of the Educational Laboratory Theatre Project being of value to anyone on the opposite end of the telescope. So I ask you to regard this as my own personal point of view, very prejudiced, and in no way intended to be a guide for future projects. Or indeed not intended to reflect harshly on any of the dears who have made my life absolutely miserable in the last three years.

PROJECT DISCOVERY IS THE MOST SUCCESSFUL PROGRAM INVOLVING LARGE NUMBERS OF STUDENTS AND THE PERFORMING ARTS THAT HAS EVER BEEN UNDERTAKEN IN THIS COUNTRY.

The rather overwhelming success that this program has achieved is best reflected in the total acceptance by the educators and by the public. They just "luv" Project Discovery. One is forced to repeat things so frequently over a period of three years that they become accepted cliches. So, I will set down for the final time in my life (I hope) some of the accepted cliches and also will try to explore what is really behind them.

A THEATRE MUST BE ESTABLISHED WITH ITS OWN IDENTITY BEFORE IT CAN UNDERTAKE A PROGRAM SUCH AS THE EDUCATIONAL LABORATORY THEATRE PROJECT.

The establishment of a professional theatre in a hostile environment (any large city in these United States) is so staggeringly difficult that one can only address oneself to survival FIRST. Later on when the Natives have been given brightly colored beads and lots of wampum and fire juice one can begin to examine the possibilities of real grass root tie-ins; i.e. an educational program.

50 The Arcade • Providence, Rhode Island 02903 • Business Office 351-4514 • Box Office 351-4242 • Adrian Hall, Artistic Director

A theatre must be established (alive and well and living under its own steam) before it can begin to think of playing footsies with the local beauracracy (education).

Trinity had been a professional repertory company for two years before Roger Stevens and Kathryn Bloom held up our little pink bottom to the world and gave it such a whack; thereby demonstrating that exposure is very painful but that our lung power was potentially enormous.

EXPOSURE TO THE WORLD'S GREAT LITERATURE IS AT THE HEART OF THIS PROGRAM.

One thing that continually confuses and confounds everyone is just what the hell this "aesthetic experience" or performing arts experience is. What produces it? What are the necessary ingredients? If it is not the same thing as a literary experience, is it valid in education? (And for heaven's sake, how do we get a lid on it so that it doesn't erupt and spew over all the little virginal minds before EDUCATION has an opportunity to properly indoctrinate them with some weapons of defense?!) These questions have been raised many times.

There seems to be only one absolute that we can embrace. The theatre experience and the literary experience are not the same thing. Therefore, it is possible for the student to read a play 87 times and come to the theatre unprepared for the aesthetic experience.

IF THE BASIC PHILOSOPHIES OF EDUCATION AND THE THEATRE ARE AT WAR, THEN HOW CAN PERFORMING ARTS EVER BE INCLUDED IN THE EDUCATION CURRICULUM.

One thing we may conclude, absolute intercourse is not possible. Still, that isn't so frightening. The zebra and the lion don't mate, but it is possible for them to exist in the same zoo.

I cannot in my heart say that only the educational setup is at fault. We are to blame for ever allowing anyone to believe that the art of the theatre could wear the very restrictive corset of education. We are two separate things (the word "institution" does not seem to apply here.) And yet...seduction is so easy...at the very bottom, don't we want the same thing? To be opened, penetrated through a new experience and thereby changed, enlightened, whatever.

IN RHODE ISLAND, PERHAPS MORE THAN ANYWHERE, THE EDUCATORS HAVE BEEN SYMPATHETIC AND UNDERSTANDING.

In dealing with the educators, I have had to lie, be temperamental, cry, be deceitful, cajole, beg, pacify. Many times when I knew that only one course was at all possible for the theatre, I had to use all of the wrong reasons to convince others.

PLAY SELECTION HAS BEEN DONE THROUGH CURRICULUM ANALYSIS AND GROUP VOTE FROM THE VARIOUS DEPARTMENT HEADS.

The phrase "play selection" is still a very painful one here. Although it seems to have lost some of its magic power to do real harm to the theatre. A frighteningly dangerous thought: Educators should have some say over what their students are to see. I can't even begin to explain why this must (I repeat, MUST) be left in the hands of the theatre people.

There is not an educator alive that has given this thought as much time as the people in the theatre do. It is the reason that the sciences can be taught in a framework of our current school systems and the arts cannot. (If that sounds like a recommendation to change the educational approach to the arts in this country, it is!)

IN SUMMATION, THE WHOLE PROGRAM HAS BEEN A POLITICAL FOOTBALL AND ROGER STEVENS WAS VERY SMART TO DROP IT LIKE A HOT POTATO.

It was and is a program so daring and so creative that I sometimes am amazed that we are "still dancing". It doesn't even matter that Roger Stevens and Kathryn Bloom probably created this program for most of the wrong reasons. This temple where we worship is alive, ALIVE, ALIVE! It will be some time before the good people of New England will be able to snuff out the flame that has been lighted.

IT HAS BEEN RUMORED THAT I HATE CHILDREN. THEREFORE, ARE WE TO CONCLUDE THAT A PROGRAM CAN BE MORE OBJECTIVELY CARRIED OUT IF THIS IS TRUE?

It helps.

To paraphrase dear Sean O'Casey--Education and theatre in Rhode Island have come a long way together in a golden canoe, over many waters, bright and surly, sometimes sending spray asplash on our faces. But education was ever listening for the beat from the wings of the angel of fear. So they would get out now and walk safe on a crowded road.

We are plowing ahead into what is being termed our "transition" year, somewhat encouraged by student enthusiasm and school and legislative commitments to purchase tickets they have been getting "free" over the past three years. Details are not yet worked out, but we can say for sure that artistic and educational decisions will rest as always in the hands of the theatre people as will the "authority to approve" and "administer funds". Why not? Whatever success we have had has been on that basis.

Best regards,

Adrian

THE RHODE SHOW

One of the conditions of Trinity Square Repertory Company's use of the Rhode Island School of Design Theatre has been that the School of Design's drama department should have access to the facility for at least eight weeks out of the academic year for its own productions. This has (along with successive reductions in the Project's funds) made it impossible for the Rhode Island Project to mount four productions per year as it had done during the first year of the Project. Rhode Show, the touring show that has been taken into Rhode Island schools, has therefore actually come to take the place of the fourth production of the season and has been a prominent and important part of the Project in Rhode Island.

During the 1967-68 season, we were able to report little about the effects of Rhode Show, although it seemed to us that the Show was important in at least two ways: it supplemented the theatre visits by giving the students another type of theatre experience, and it gave the students a much greater familiarity with individual actors and actresses than was provided by the primary theatre experience. Even though we were this year alert to the importance of Rhode Show to the overall success of the Project, we still did not feel sure about how it should be evaluated. Rhode Show does not have, as did the New Orleans Touring Show which is discussed in Section Two, a definite pedagogical objective that could be defined in advance. It was more to give the students exposure to another aspect of theatre; to enable them to see actors "change" into dramatic characters and back again; to give students the chance to talk directly to the actors, and vice versa. That it did these things was self-evident. What specific, short-term, measurable learnings or changes might take place as a result of seeing Rhode Show was quite unclear and the actors resisted talking about their role in such terms.

Since there was abundant testimony that actors, students, and educators all enjoyed Rhode Show and approved of it, we thought that it would be a poor use of our time to try to get some sort of quantitative measure of Rhode Show's effect. What we did, instead, was to ask Mr. Donald Gardner, the State Supervisor of English, to write us a brief evaluation of the Rhode Show experience from the point of view of an English educator. Mr. Gardner followed the Rhode Show about the state, watching performances in many different settings and before many different sorts of audiences. His report, which digests and evaluates these experiences, is printed on the following pages.

A REPORT ON PROJECT RHODE SHOW

by

Don Gardner

There is, surely, no question that the most exciting component of Project Discovery is the performance presented in the theater. That having been granted, one can go on to note that certainly the single most popular educational service connected with the theater experience is that known as Project Rhode Show.

Essentially a small touring company, Rhode Show takes one-act plays and vignettes from longer pieces directly out to the schools. This year a group of four actors and two actresses, all having finished the regular season with the Trinity Square Repertory Company, constituted the Rhode Show company. The pieces they took to the schools were Pirandello's The Man With the Flower in His Mouth, a scene from Beckett's Waiting for Godot, a scene from Simon's The Odd Couple, a scene from Anderson's Mary of Scotland. Some of the range of Rhode Show's reach may be discerned from considering selected dramatic events that have been staged this past year, staged in schools that criss-cross the state from Burrillville to Newport and from Cumberland to Block Island.

In a vocational technical school 250 boys in the dishevelment of work clothes laughed through The Odd Couple and puzzled their way through Waiting for Godot. Fairly obviously perplexed, they didn't know quite what to make of those two exotic characters seemingly engaged in nonsense dialogue on the stage.

When the actors held a post-performance discussion with the boys, the notion was posited that Godot might be almost any kind of good fortune appearing in one's life. Despite any attempts on the part of the actors to lead their thinking along other lines, the boys insisted upon understanding such good fortune in terms of cash. More philosophic interpretations of Godot to the contrary, these young men, almost exclusively from impecunious backgrounds and all working at jobs half the week, had accepted the play but insisted upon construing it in terms of the experience which they as individuals brought to it.

A week later a sedate group of about 100 girls at a private Catholic school for girls sat in orderly rows and uniform dress, their long tresses neatly folded on their shoulders, and watched a scene from Maxwell Anderson's Mary of Scotland. In the scene Mary and Elizabeth engage in a confrontation following many years of Mary's imprisonment at the behest of Elizabeth. The scene is full of sparring, acrimony, and vituperation.

The girls sat in rapt attention; obviously captivated by the political and womanly conflict before their eyes. In this instance the post-performance discussion centered about the historical facts pertinent to the dramatic confrontation they had just witnessed. To the extent that the boys a week earlier had exhibited their basically vocational approach to audience participation these girls were now betraying their essentially academic view of what had been staged.

In terms of direction for the future, one bit of chance scheduling proved to be quite fortuitous. One day Rhode Show was scheduled into a boys' school where it played to about 400 boys in a multi-purpose gymnasium. All four selections were included in the program. The performance dragged through most of the morning, never really getting off the ground, and the actors found it all but impossible to generate discussion in such a large group. The barn-like qualitites of the setting made it even less likely that any actor-audience communication would occur. This performance may actually turn out to be Rhode Show's most productive failure.

That same day the matinee was booked into one of Rhode Island's newer high schools. It occurred in the nicely intimate setting of a demonstration amphitheater which accommodated a few more than 100 youngsters. When the first group had seen The Odd Couple, they moved on, and a second group came in to see Mary of Scotland. No group saw more than one presentation, and each group was composed of from 60 to 100 youngsters. Discussion was lively, connections were made that simply were not made in the morning, and students, actors, and teachers agreed that the afternoon was thoroughly successul.

The failure of the morning counterpoised against the success of the afternoon clearly suggests at least two things: that a single group of students should not be put through the full repertoire and that 60 to 100 is the ideal size for this kind of audience. One can probably also draw some conclusions about sight lines and acoustics. These factors surely helped the afternoon performance and hindered the morning one.

There would seem to be rather significant consensus among teachers, students, and actors that Rhode Show can be the next best thing to full theatre. A department chairman from a rural high school commented, "In one way, Rhode Show is even better than the theatre experience--there can be more student involvement." Following Rhode Show's visit to Rhode Island's "blackest" high school one of the previously more skeptical actors remarked, "You know you're really speaking to them when you can come down into a buzz session afterwards. This is a gas!" After the first performance of the year a student presented to one of the actors his own one-act play for appraisal. He beamed when a nod of approval suggested his effort might have been worthy. Even school administrators, who have not always solidly supported so logistically difficult an effort as Project Discovery, approve of Rhode Show with near unanimity. They particularly like the fact that they do not have to arrange to send students to Rhode Show; it comes to them.

Despite this rather general approbation Rhode Show is not precisely all that it ought to be and could clearly profit from some changes. A number of teachers have suggested that brief discussions of thematic content with relatively large groups do not seem to achieve either theatrical or educational objectives. On the one hand, being sandwiched in between the performances themselves, these sessions are, by virtue of their brevity, very superficial. On the other hand, the actors encounter varying degrees of difficulty and discomfort in trying to step down from the stage and perform in essentially the role of a teacher. In brief, some of them seem bothered by the fact that they must continue acting when they are supposedly now "for real."

One of the actors has expressed the feeling that the format has become quite inflexible and so some of the dynamism is lost. This is no less a danger with Rhode Show than it is with any other innovative, pioneering program. There is always the danger that what has proved fresh and exciting will, partly as a result of having achieved those very qualities, become rigid and set and will, in setting, grow stale. In connection with Rhode Show, this is a clear and present danger, which will have to be circumvented.

Perhaps the director of the Trinity Square Repertory Company sums up the situation well when he says,

> Rhode Show is demonstrably a useful tool in teaching through theatre. Though we have the tool well within our grasp, we have not yet got to the heart of the matter. We have not yet learned how to bring to fruition the marvelous potential which clearly inheres in Rhode Show. The thing obviously has a head and makes sense, but the head has yet to be screwed on just right.

On June 9 after thirty-nine performances across the tiny length and breadth of Rhode Island, the Rhode Show company set out to sea, headed for their last performance on Block Island, eleven miles off the coast. Once out of the familiar upper reaches of Narragansett Bay it became ever more important that they be headed in the right direction. So, too, is it crucial that Rhode Show be headed in the right direction. So long as proper movement and course are assured, the details of the project can be revised as experience dictates. All indications are that the navigation up to this point has been extremely sharp, so that with appropriate shaping and trimming along the way the Rhode Show vessel should sail well--to Block Island or anywhere else.

SUMMARY AND PROSPECTS FOR THE FOURTH YEAR: RHODE ISLAND

By most indicators, the Rhode Island Educational Laboratory Theatre Project has been the most successful of the three sites--educationally, artistically, and operationally. It seems to have guaranteed itself a continuing existence, on a somewhat reduced scale, for at least a fourth season; and the continuation of the Project will contribute financially to the health of the Trinity Square Repertory Company, helping it to maintain the excellence of staff and quality of production that it has attained with the assistance of Project Discovery funds.

The administrative funds for the Project's fourth year have been assigned by the governor to the State Department of Education, and the program will be coordinated during the 1969-70 season by Mr. Don Gardner, with the continued assistance of Mr. Richard Cumming. School districts, besides those mentioned earlier as having provided funds for the Project from their school budgets, are undertaking to raise funds by other means so that their students may continue to participate.

But for a repertory theatre to be without problems would be a contradiction in terms. As this is written, decisions about a capital funds drive have yet to be made, and a site for Trinity's permanent home has yet to be found (the search is complicated by all sorts of political and economic considerations having nothing to do with either the theatre or the schools, and beyond the power of either to straighten out). Some ill-will has been created in several quarters by various small incidents that need not be gone in to here; and there is still a lack of agreement between the theatre management and the schools who have pledged funds about such matters as the provision of books and the scheduling of morning performances (which the schools find most practicable but which cause problems for the acting company and sometimes conflict with Equity regulations).

It can only be hoped that these problems will work themselves out, and that the reserve of good will and enthusiasm the Project has built up for itself, and the desire of everyone concerned to keep both Adrian Hall and Trinity Square in Rhode Island, will enable the Project to establish itself as one of Rhode Island's cultural and educational assets.

One further note, on a matter which will be explored at greater length in CEMREL's final report on the Project. It is our considered opinion, based on three years observation of the Project in its various sites, that perhaps the most crucial difference between the sites is that Mr. Hall has been more successful than the other directors in maintaining his own autonomy and his company's artistic integrity. The primary reason that the artistic director's freedom has been preserved in Rhode Island (with almost everyone consequently being pleased by the theatrical results) while it has been severely compromised in the other two sites, is simply this: when it has come to negotiating about differences of opinion Mr. Hall has been much more in a position of equality than have the directors in the other sites. His relatively strong position is a function of the number of separate school districts involved in the Rhode Island Project (and of course also of Mr. Hall's willingness to fight about matters of principle).

There are more than thirty school districts participating in the Rhode Island Project. This has meant that attempts at censorship that might be made by any particular school official have relatively little chance of success. For example, during the first year of the Project an administrator refused to allow his students to attend a play that he found "raunchy." Since no one else seriously objected to the play, the administrator was in an isolated position, was treated by the press as an eccentric, and managed to affect only a single performance of the play. In the other sites, by contrast, a similar action by a highly placed school administrator could close the Project. The administrative set-up in Rhode Island has never been such that the schools had either the power simply to order changes or the sanctions available to enforce complicance with its wishes. The happy result has been that each party has (though not without occasional conflict) generally tended to its proper concerns; and, because neither party could enforce its will on the other, there has been communication and, finally, mutual understanding and respect.

Compare this situation with that described in the "Summary and Prospects" chapter at the end of the Los Angeles section. One conclusion that might be drawn from the comparison is that, in a situation where the theatre must deal with one or a few huge school systems, so that the balance of power lies with the schools, the funding agencies must become sources of countervailing power that can defend the theatre or curb the school's arbitrary use of its powers.

New Orleans

(Also please refer to the analyses of the End-of-Project Questionnaires that may be found at the beginning of Section Two of this report.)

NEW ORLEANS

1968-69

Repertory Theatre, New Orleans

The third season of Repertory Theatre, New Orleans opened for the public on November 22 with George Bernard Shaw's Arms and the Man and was attended by Mrs. Lyndon B. Johnson and members of the Council of the National Endowment for the Arts. The gala occasion was well covered in the press and focused community attention on the Repertory Company at the start of a new theatre season. This was the final year with federal support and the company knew it had to establish its own place in the community. To aid him in this task Director Stuart Vaughan could boast of an experienced acting ensemble of 16 who were familiar to, and with, New Orleans and its student and adult audiences.

The school performances had begun in early November and a total of about 42,000 high school students were scheduled to attend the weekday performances this season. Though two schools had dropped out of the program, several others had been added to the Orleans Parish, Jefferson Parish, and Archdiocesan schools that had been participating previously in the theatre program; altogether 54 schools were involved.

The program offered to the high school students and the public for the 1968-69 season in addition to Arms and the Man, included Shakespeare's Twelfth Night, a new English version of Ibsen's Enemy of the People written and directed by David Scanlan of the Repertory Company, and a twin bill of Ionesco's one-acts, "The Bald Soprano" and "The Chairs." A final play, Private Lives by Noel Coward was scheduled for the ticket-buying public but not offered to high school audiences.

Arms and the Man, got a generally enthusiastic reception though some critics called the interpretation too broad and of little contemporary significance for the high school students despite Shaw's pokes at the ridiculousness of war. Responses on CEMREL questionnaires indicate, however, that students themselves considered Arms and the Man one of the best of all the Educational Laboratory Theatre offerings.

The second production of the season, and the third major Shakespearean production of the ELTP in New Orleans, was Twelfth Night. It was warmly welcomed by the critics and was the biggest box office attraction of the season. The performances ran through the month of January and early February.

In late February the company offered An Enemy of the People by Ibsen. David Scanlan's translation balanced the serious moral theme of the play with a strong emphasis on the satirical. Scanlan also directed this production while Stuart Vaughan tackled the demanding title role. The play was praised by the local critics who also observed that the sets were the most pleasing of the season. Scanlan's version of An Enemy of the People had been circulated to the high school students earlier in January in a book entitled Protest: Man Against Society. In addition to the play the book contained several controversial essays on dissent which generated strenuous objections from a few parents and several members of the community at large. However, the controversy had no noticeable effect on student reactions in the theatre.

In April the company gave Educational Laboratory Theatre participants their first taste of "Theatre of the Absurd" when they presented Ionesco's "The Chairs" and "The Bald Soprano." The program was critically successful, and the student audiences reacted with glee particualrly to the directorial slapstick in "The Bald Soprano." The performance they viewed was slightly altered from the public performances because school officials objected to certain lines and stage business including a strobe-lit tearing of of outer garments at the end of "The Bald Soprano." The more sophisticated evening version of "The Bald Soprano" provoked a mixed reaction in the general public. Some enjoyed the highly theatrical performances while others, especially the older theatre-goers, did not seem to care for "avant garde" plays.

It was hoped by the repertory company that the final production of the season, Noel Coward's Private Lives, would have special appeal for the New Orleans' adult audience. The play, indeed, proved to be a popular choice and was praised for its smooth direction and first-rate performances.

Educational Services

At the beginning of the third season, members of Repertory Theatre, New Orleans offered their services to the New Orleans schools involved in the Educational Laboratory Theatre Project. A one-day conference of school administrators, chairmen of English and art departments, and theatre staff had formally opened the third theatre-school season at the end of October. A spirit of anticipation and cooperation prevailed as the role of theatre in education was discussed. Actors volunteered to talk to drama clubs and other classes in the high schools, to be present for student press conferences in relation to each production, and to serve as consultants for student productions. Also, members of the artistic and technical staff offered to lead tours of the theatre and of the scenery and costume shops for student groups.

In actuality, though, only a few of these activities materialized and only a small number of Repertory Theatre actors met with high school classes and drama clubs during the 1968-69 season. However, the theatre company did perform a number of educational services in addition to presenting the plays. At performances of Arms and the Man the stage manager raised the curtain between Acts II and III, allowed the student audiences to watch the scene change, and explained the process to them as they observed. It was a revelation to most of the youngsters.

Then, during the run of Twelfth Night, two members of the company trouped to a number of the high schools with skits designed to prepare students for a more meaningful encounter with Shakespeare in the theatre. The show was keyed to helping young people watch a production of this nature by enlarging their understanding of the language and costumes of various periods in history. In addition, Repertory staff members assisted the Educational Supervisor with the workshops held for students during the winter and spring. The workshops, concerned with the technical aspects of a production and the direction of a production, were part of a series involving other guest experts, as well.

Press conferences similar to those held during the first two years of the Educational Laboratory Theatre Project took place again for each of the four productions. About 75 students of journalism and representatives of school newspapers met with a panel of actors and actresses during the run of Arms and the Man for a question and answer session. Individual interviews with members of the cast followed. Only about thirty students attended a second press conference, held in early January during Twelfth Night, with a similar format. The third conference, held while An Enemy of the People was playing to student audiences, was attended by 46 student newspaper representatives from 16 schools. The director for the play, David Scanlan, spoke about Ibsen and, also, about his version of An Enemy of the People. He pointed out that other translators have done Ibsen a disservice and justified his own translation as "attempting to restore humor and vitality to the play." The cast was present, answered questions, and posed for pictures. Attendance at the last press conference, held in April, dropped to 12 but was reported to have been particularly effective, because of the small size of the group.

The workshop series mentioned above was organized by the Educational Supervisor and offered to speech and drama students in all of the schools participating in the theatre program. Two theatre specialists were contracted and brought to New Orleans to conduct the first two workshops, and Repertory Theatre personnel conducted the last two.

Tony Montenaro, the well-known pantomimist, began the series on December 3 with three "Mime Workshops." He had done similar work for the Project during the 1967-68 season. During each session Montenaro presented a series of sketches and then used student volunteers to demonstrate a number of "learning" exercises. The program was enthusiastically received and a total of 3,400 students attended these three days of workshops. Montenaro and his assistant, Michael Henry, also conducted a workshop for teachers.

The second of the theatre workshop series, "Improvisation for Theatre," was held for students in January. More than 3,000 students attended three sessions at the Civic Theatre dealing with the art and craft of improvisation. Mrs. Viola Spolin, author of a widely used and highly regarded text on improvisation, was the featured artist during this particular series of workshops and succeeded in involving a great many of the students in her demonstrations. She also conducted a workshop for teachers and participated in the improvisation symposium hosted jointly by CEMREL and the New Orleans school systems.

Carolyn Durand, assistant to Repertory Theatre's scene designer, Lloyd Burlingame, conducted the third workshop sessions in mid-March. Approximately 800 students a day, for three days, attended sessions concerned with the technical aspects of producing a play. Using the set for An Enemy of the People, Miss Durand elaborated on all the considerations which must be dealth with in preparing to stage a production. Her audiences were attentive and appreciative.

In April, Stuart Vaughan, director of the Repertory Company, demonstrated ways of directing a play, using a scene from The Taming of the Shrew as an illustration. About 400 students attended on the first day; 500 came the second. The Educational Supervisor cancelled the third session because she felt the director's interpretation of the scene was too sensational.

An innovation for the high school students in New Orleans late in the third season was the "Touring Show." The show was planned as a prelude to the "Theatre of the Absurd" production of Ionesco plays. Thirty-seven of the fifty schools scheduled to see "The Bald Soprano" and "The Chairs" also saw the in-school assembly program organized and commissioned by the Educational Supervisor. Initially the program was to be developed jointly with some members of the Repertory Theatre staff. However, the collaborators could not agree about the content and format of the program and the Educational Supervisor had to seek "outside" writers and performers. The show carried a three-part message: a) that "Theatre of the Absurd" focuses on failures in communication, b) that it breaks away from traditional patterns, and c) that it is modern. The skit, fast-moving and performed by a group of spirited actors, was well received by the student audiences. Each performance was followed by question and answer periods, some in the auditorium itself but mostly in smaller classroom settings where individual performers could talk more informally with the students.

As in previous years, study packets were cooperatively produced by school and theatre representatives and distributed to English teachers about a month before each production. Each packet included a copy of the play, biographical information about the author, special notes on the production written by the director and members of the Repertory Company, and other teaching aids for use in the classroom. One new feature in the packets this year was a lesson plan suggesting specific techniques and approaches the English teacher might use. A special filmstrip entitled "Costume--Source to Stage" with an accompanying handbook was presented to each school for its art and theatre department at the beginning of the season.

Teacher meetings before the plays were eliminated this season because it was generally agreed that the earlier meetings had outlived their usefulness, and that now the preparation of students for the theatre productions could best be planned by the teachers in each school.

The New Orleans Public Schools, however, issued an Instructional Service Bulletin in September 1968 which set general guidelines for the teaching of the plays. As "minimal requirements" it suggested 1) the assignment of plays for reading by each student, and 2) preparation for the theatre experience by at least two hours of classroom orientation and one hour of follow-up discussion.

VITAL STATISTICS: NEW ORLEANS

The Civic Theatre in New Orleans is a considerably larger house than those in the other two sites, seating around 1,500, and the New Orleans Project has therefore been able to reach a larger number of students each season. About 41,000 students were scheduled to attend 27 performances of each of four plays during 1968-69. The Repertory Company, New Orleans offered, in addition to its productions for students, an additional play for subscribers at the end of the season.

The job of coordinating the scheduling and transporting of student audiences considerably larger than those in Rhode Island was carried out with the greatest efficiency by Mr. John Nicknovich, Assistant Educational Supervisor for the Project. A few schools did not attend An Enemy of the People because of the stir over the book Protest, and several adjustments had to be made in the scheduling of school audiences for "The Chairs" and "The Bald Soprano" because of a series of unrelated occurrences. First, the theatre company requested a reduction in the number of performances because of financial cutbacks; three schools were dropped from the schedule and three others were asked to cut back their attendance by an average of about 700 students each. Then four archdiocesan schools announced that they had decided not to attend the final production. One, an all-girls school, said its students paid too little attention to the plays and too much attention to the fact that boys were present; the others attributed their cancellations to the fact that performances conflicted with test week. Finally, there was a teacher's strike in New Orleans at the time. One performance was cancelled because the school scheduled to attend was not in session and attendance at several other performances was reduced because the strike had affected school attendance.

Attendance and financial figures for each of the season's productions are given below.

ARMS AND THE MAN. Student attendance was 37,645 at 27 performances of this play, about 91.8% of capacity. Fifteen evening performances were seen by 7,653 customers, and the production grossed $20,576.

TWELFTH NIGHT. Student attendance was 35,473 at 27 performances, about 86.5% of maximum possible attendance. Attendance at 15 evening performances was 9,634, and the show grossed $22,988.

ENEMY OF THE PEOPLE. A total of 33,492 students attended 27 performances of this play, about 82% of capacity. Fifteen evening performances drew 6,849 theatre-goers, and, including a performance bought out for a special occasion, grossed $20,318.

THE BALD SOPRANO and THE CHAIRS. The bill of one-acts played to 22,931 students at 24 performances, about 56% of capacity. Evening attendance at 15 performances was 6,565, and the gross was $18,433.

PRIVATE LIVES. Seventeen performances of this special production for subscribers were attended by 7,267 customers, and $22,456 was taken in at the box office.

Evening and Saturday attendance, in addition to approximately 5,000 season ticket subscribers, was 3,361 for Arms and the Man, 5,324 for Twelfth Night (including 1,900 tickets sold at $1 to students and parents with children for Saturday matinees), 2,097 for Enemy of the People, 1,816 for the Ionesco bill, and 2,518 for Private Lives.

PRESS COVERAGE: NEW ORLEANS

A total of about 250 newspaper items on the 1968-69 season of Repertory Theatre, New Orleans and the Educational Laboratory Theatre are in CEMREL's files, most of them from the major newspapers--the Times Picayune, the States-Item, and the Clarion-Herald. The items include 21 play reviews, nine general publicity articles, three editorials, three letters to the editor, 29 notices of specific plays, 60 news articles and features on the theatre company, 13 news articles about student activities, and eight news stories about controversies surrounding the Project. The rest were miscellaneous stories and promotional items. There are, in addition, 57 stories and reviews from student newspapers.

Reviews

The first production of the 1968-69 season, Arms and the Man by George Bernard Shaw, was greeted with enthusiasm by the local press. The choice of a romantic comedy to begin the third year of Repertory Theatre, New Orleans appealed to the New Orleans public. The opening night, with its audience of celebrities, was well-covered by local critics. A story by Frank Gagnard of the Times Picayune on November 23 was headed, "Shaw Production Opens with Strong Competition," and went on to say that despite the attention which Mrs. Lyndon Johnson and the visiting members of the National Council of the Arts captured, the repertory company held its own.

> The brightness and blocky thrust of settings and performance won out over celebrity excitement. If the cast felt any of the excitement it could have been communicated through overemphasis and an occasional strident reach of voice. But then, these have been frequent characteristics of Repertory Theatre for the past two seasons.

In reference to broad playing by the actors, Gagnard said:

> Arms and the Man invites broad playing....The characters know they are ridiculous and are the first to mock themselves.

And he added that despite the background of war in the Shaw play,

> Anyone expecting relevance to a hawk-dove era will be let down by Shaw and also by director Vaughan, who was too wise to try to enforce a historic parallel.

He credited the entire company with amusing performances.

The States-Item (November 23) carried a review of the play by James A. Perry. It was a glowing one with special tribute to Stuart Vaughan. It began:

> Vaughan Scores Again: Arms and the Man is a smash. We were well aware of Stuart Vaughan's capabilities with actors and his magic with turning sows' ears into fairy princesses, but our new admiration has to do with the director's timeliness.

Perry differed sharply with his fellow critic Gagnard about the present-day appeal of the Shaw play.

> Arms and the Man, George Bernard Shaw's pompous, thumb-waving sally at the ridiculousness of war, would get a stamp of approval and even a healthy yap or two from hippies and yippies, it is so up-to-date.

He termed the play:

> Romantic comedy on the surface, but underneath the trilling, false-faced stiffness it is a stinging reprimand to those who glorify war and its side-effects. Shaw's restlessness with violence and mockery of traditions is well known by most, but not everyone gets an opportunity to see the author's feelings so beautifully brought to life.

He liked the performances turned in by the company too.

> It is almost impossible to single out an individual from such a distinguished cast. But Anne Thompson comes to mind first. As Katherine, the frilly, phony heroine, she was splendid.

And he went on to praise others of the cast "who helped to bring laughter from the opening night audience."

A third local reviewer, James Everett, in the Clarion-Herald (December 5) saw things quite differently.

> George Bernard Shaw's Arms and the Man is a huge imposture on an audience that takes itself too seriously. In a triumph of frumpery, Repertory Theater's cast pushes the overly melodramatic situation past political satire and into high camp, where the leer, the sneer, and arched eyebrow reign supreme.

Everett praised the sets which "with perfectly controlled lighting and brilliant colors drew immediate applause."

At least two out-of-town reveiwers visited the opening night. Nathan Fain, in a Dallas paper (November 23) said sourly that:

> The play was Arms and the Man but the drama was somewhere else when Repertory Theatre opened its third--and possibly last season Friday night.

Fain expressed concern for the future of the repertory company after the federal funds were terminated, not only because of present lack of community interest, but because of the company's unexciting work.

> If Friday night's Arms and the Man is one of their magnets, it's going to be a hard pull. Stuart Vaughan's direction was correct, well-paced and uninspired. Most of the best lines were wasted in shenanigans, on a handsomely dressed stage by Lloyd Burlingame, but the prevailing wind of frivolity left the majority of Shaw's ballons unpunctured, just drifting pleasantly.

Martin Gottfried, in the Women's Wear Daily (November 29) used the occasion to attack the Educational Laboratory Theatre Project and its limitations, as well as the current production in New Orleans of Arms and the Man. He criticized the theatre company for having become "a high school level company for high school level adults."

> What's more, for all the lovely intelligence of this early Bernard Shaw play, it has been smothered by a broadness of directing and vulgarity of approach that would have embarrassed anyone outside of a parent looking to protect his child from the realities of life and the wonders of the theatre.

The Shaw play was followed in January by Twelfth Night. Critic David Cuthbert in the Times Picayune (January 11) touted the production, saying:

> Repertory Theatre has not settled for being just wild or merely wacky--this production is a rich one, boasting delightful, controlled performances and an aura of slick, sure professionalism.

The review dealt mainly with the commendable performances of the cast, all of whom were familiar to New Orleans' audiences. Cuthbert had praise as well for the direction, and the pleasing integration of set, costume design, and music in the production.

A reviewer for the New Orleans' States-Item (January 13), Bettye Anding, liked the production, too.

> Bard would be proud of Rep's Twelfth Night. Members of the cast were hard pressed to live up to the visual excellence of the production, but they made it. A splendid show in every respect, Repertory's Twelfth Night stresses the importance of maintaining resident professional theatre in New Orleans and should make many more friends for the talented group.

On January 23, Joseph Larose of the Clarion-Herald joined the other critics with a complimentary article on the production of Twelfth Night. He displayed an affection for Vaughan's Shakespeare productions:

> Like last year's Midsummer Night's Dream, Twelfth Night is a sunny, amiable comedy that operates on a dual level--that of the high born and that of the servant class--with those delightful roisterers Sir Toby Belch and Sir Andrew Aguecheek

> serving as links between the two classes. Repertory's company is at its best in witty, genial plays like Charley's Aunt, The Rivals, Tartuffe and Arms and the Man and the two Shakespeare comedies aforenamed. Such mirthful plays may impress as facile, simple theatre. But an intelligent, well-integrated production of high comedy demands a great deal more skill than a relaxed, contented theatre-goer imagines. Credit Rep with another winning production. Shakespeare's lines emerge as alive and intelligible while Stuart Vaughan's concept of Twelfth Night has stressed its vocal aspects, there is adequate stage business that enriches the humor but is not allowed to dominate.

CEMREL's file includes three reviews of the season's third play, Ibsen's An Enemy of the People. In the Times-Picayune (February 2), Frank Gagnard told his readers not to allow "the forbidding name of Ibsen and the threatening title, An Enemy of the People," discourage them from attending the current production of Repertory Theatre, New Orleans. He added:

> It laughs on purpose, and with considerable justification. The new adaptation that the theater commissioned from its assistant director, David Scanlan, takes its cue from the playwright. Before the play was published, Ibsen wrote a correspondent, "I am still uncertain as to whether I should call it a comedy or a straight drama. It has many of the characteristics of comedy but it also has a serious theme!" As his own director, Scanlan has seen to it that the comic characteristics are enforced--the serious theme is retained but treated satirically. Dr. Stockman, the play's hero--is a Don Quixote who doesn't realize his lance is shattered and why.

Using this dual approach, Gagnard wrote that the production

> Can entertain and also preserve social points, although the production's expansive glibness may encourage audience members to want more laughs than they are clocking.

Turning from his discussion of the director's dual purpose in presenting this adaptation of the play, he reported:

> Many members of the company appear at their best, within the framework of Lloyd Burlingame's glossy and imposingly solid settings.

And he concluded:

> At Repertory Theatre it is possible to see a good show. Ibsen's intent is not betrayed, but his basic seriousness is sometimes undermined by a bright and mechanical eagerness to entertain.

Bettye Anding, reviewing the production in the States-Item, said the ideas in the play "are as interesting now as they were in 1882 when An Enemy of the People was written." She went on to comment that

> [Stuart] Vaughan gives a flamboyant portrayal of Stockmann.... Barbara McMahon, as his wife Katrina is again outstanding among members of the cast...[and the] sets by Lloyd Burlingame again threaten to steal the show.

The review in the Clarion-Herald by Joseph Larose was headlined "Scanlan, Rep Offer Vital, Relevant Ibsen." Larose expressed strong enthusiasm for the translation, the direction, the sets, and the acting. He said that Stuart Vaughan in the title role

> ...invests his lines with varying shades of intensity and lightness, and with a pervading intelligence of interpretation that, joined to his utterly natural stage presence, makes his Dr. Stockmann a real person you'd like to meet and shake hands with on the street.

The reviewer concluded:

> Repertory's third production of the season is a memorable one that I would recommend to all theatergoers but especially to those who feel that any play that can be classified as something of a theater classic is bound to be dull or old-fashioned. An Enemy of the People is a fascinating, timely drama, brilliantly brought to life in David Scanlan's translation and in the current Repertory production.

Repertory Theatre, New Orleans departed from its usual productions of the classics in April to present two "Theatre of the Absurd" one-acters, Ionesco's "The Bald Soprano" and "The Chairs." Local critics varied in their appraisals of this double bill. The States-Item (April 12) headlined Bettye Anding's review "Ionesco Plays Far From Usual Repertory Fare."

> Some of the most interesting and best executed effects yet seen on the stage of the Repertory Theatre mark the current presentation of two Eugene Ionesco plays. "The Bald Soprano," a satirization of social forms and relationships, and "The Chairs," a portrayal of the loneliness of mankind, are thought-provoking drama, but whether they are the kinds of plays that can fill up a New Orleans theater remains to be seen.

She complimented "the Repertory favorites" who performed in the plays and added,

> Use of a stunning black and white set designed by Lloyd Burlingame, accented by the colorful modern dress worn by the performers, is most effective.

Frank Gagnard, Times Picayune, (April 14) gave the Ionesco presentation a strongly supportive review. He questioned whether referring to the plays as "avant-garde" wasn't stretching an historical point, as they are from the early 1950's and have been passed in stylistic freedom and aesthetic principle by almost two decades of authors and activist theatre companies. However, he conceded:

> The selection of this program shows adventuresome spirit on the part of the necessarily conservative Repertory Theater what with its teaching-aid ties and the tastes of its potential adult audience.

He was extravagant in his praise of "The Chairs."

> With great pictorial flair but also discretion, the director, David Scanlan, and designer, Lloyd Burlingame, brought out the magically moody qualities of the enigmatic "Chairs." The extremely resourceful Dillon Evans and Jane Rose were alternately poignant and comic as the prattling old couple who are preparing to take leave of a world that has not been very rewarding. A complex atmosphere must be created by the performers, and the fussy Evans and husband-coddling Miss Rose perform like virtuosos. Ed Kearney gives splendid account of the anguished orator.

Turning to "The Bald Soprano" he referred to the direction:

> Vaughan has let his imagination run riot. He has changed the setting from a stuffy "veddy British" parlor to the chrome and leatherette interior of a Chicago suburb, and has decorated the production with droppings from the affluent society and blinding symptoms of American psychedelia. The finale is pure "Laugh-In," complete with strobe light, bikini clad go-go girls and sign carrying hippies....But "The Bald Soprano" is about language, or the failure of language. Repertory Theatre makes it a cataclysm.

Critic Gagnard added separate praise for the production staff:

> The technical work of designer Burlingame and lighting-man Fred Allison is nothing short of sensational, and Matthew Ryan's costumes for both plays are pointedly amusing.

A dissenting review was presented to the community in the New Orleans Clarion-Herald (April 24) by Joseph Larose. Entitled "Not Made for Sitting" it states, "Little is being done by Repertory to win friends and conquer audiences with its current twin bill by Ionesco." He questioned the choice of these two plays for the students:

> One's first experience with absurdist theater can be pretty painful, especially for the occasional theatre-goer, conditioned by television to plays that tell a story.

To have what he felt would be an effective encounter, he advocated an approach to the absurd theatre through a combination of "studious interpretation and symbol searching" and "simple empirical absorbing of the play per se."

Larose did praise the performances of Dillon Evans and Jane Rose in "The Chairs" as "nothing short of superb in conveying the emptiness a and meaninglessness of their lives" and made the following comments on "The Bald Soprano":

> It told its story before a word was spoken--Lloyd Burlingame's set and Matthew Ryan's outfits said it all. Miss Polan's hair-dryer, reflecting sunglasses, silver nailpolish, and Perkin's loud sportshirt, can of beer, and Playboy tell us all we needed to know about this couple. Vaughan makes his finale a wildly hysterical melange of brilliant lighting dances, and strip tease. The effects are spectacular; the effect is something less. It comes off as a dismissal from the theater in a state of frenzy, so that if you had been inclined to draw some meaning from the play, you would be encouraged instead to write it all off as a lot of horseplay.

The third season of Repertory Theatre, New Orleans climaxed with two weeks of Noel Coward's Private Lives, an extra for its subscribers. Since stylish comedy has been the theatre company's forte it was not surprising that the play was pleasing to the critics and the community. Veteran commentator on the theatre company's productions, Frank Gagnard, Times Picayune,(May 21) began his review of it,

> Repertory Theater--New Orleans is ending its third season not only with a smoothly entertaining Private Lives but with the promise of a fourth year of operation.

After discussing the plans for another season, which had been announced on opening night, he went on to say:

> Perhaps the best advertisement for the coming season is the current Private Lives. Though bearing a 1930 dateline, Noel Coward's fluff-weight comedy of divorce and reconciliation remains much more timely than the thoroughly New Yorker-topical, Mary, Mary. And there are many basic human truths under the beautiful-people veneer of the setting. Dillon Evans' direction and the designs retain the original period without getting choked up about it. The players are keen and buoyant, too.

James A. Perry in the Times-Picayune (May 21) boasted:

> Rep's Private Lives is Fine Vintage Wine. Noel Coward's Private Lives, written about some people whose lives were never very private, is still stuff of which laughs are made.

He referred to the cast as "the Rep's most versatile and accomplished artists" and praised their interpretations of the roles. He discussed Vaughan in particular, as Elyot,

> Stylishly grand and pompous, he played the role as if he had lived forever in the Coward crowd. He seems to be as much at home in front of an audience as he is directing his gifted players.

Editorials, News Stories, and Features

The start of the new theatre season was enthusiastically heralded in the press. The Times-Picayune (October 8) reported that all but six members of the acting company were returning for another season, and many of them for their third season together. The article predicted a stronger acting ensemble this season as a result of this continuity. It reviewed the plans of the company for the season and introduced the new members of the company to the community. Columnist Thomas Griffin discussed the third season plans of the Repertory Company in his column in the States-Item on October 11, stressing the importance of increased community support of the theatre.

> This is a year of decision for local theater-goers either to support the Repertory Theater with their patronage or let the city lose an opportunity to continue its only professional legitimate season. This, as matters stand now, is the last year of government financial support of the project.

A number of the local columnists supported the Repertory Theater and its educational endeavors with great regularity during 1968-69. Prominent among the Project's supporters, in addition to Mr. Griffin, were David Cuthbert and Frank Gagnard of the Times Picayune and Pie Dufour, James Perry, and Maud O'Bryan of the States-Item. Their support took varying forms. The columnists writing for the States-Item continued to publicize the current productions at the Civic Theatre.

They treated members of the repertory company as "local personalities," and kept readers informed about their activities. They assisted the efforts of the business staff of the repertory theatre to increase the community subscription, reminding everyone of special ticket prices, group rates, and other promotional activities.

Critics Frank Gagnard and David Cuthbert in the Times-Picayune were more concerned with evaluation and analysis in their coverage of the Educational Laboratory Theatre Project. In addition to his critical reviews of each production of the season, Gagnard wrote a series of thoughtful articles about the company and its efforts to establish itself in New Orleans. Cuthbert wrote in-depth profiles of several members of the theatre company, and wrote extensively about the company's activities throughout the year.

In addition to the local coverage given to the Project, it received attention from a syndicated writer for the Associated Press, William Glover, after he visited New Orleans in the fall of 1968. In his article about the Project, published on December 22 in a number of newspapers around the country, Glover discussed the objectives of the Repertory Company and their problems in achieving them. He noted the "generation gap" which appeared to exist in New Orleans between the theatre and its audience. He reported that through interviews with Stuart Vaughan and Paddy Ryan he had learned that while the high school audience had increased, the hoped-for increase in adult subscriptions and ticket sales was not forthcoming, with attendance at public performances barely reaching 51% of theatre capacity. Glover discussed the company's plans to improve this situation. Turning to the specifics of the Project itself, he quoted Stuart Vaughan to the effect that the New Orleans' high school seniors will have seen "a dozen highly professional productions" at the end of this season, and that as a part of this theatre experience they will have had the opportunity to become acquainted with some very committed theatre people, which he feels has been one of the important values of this Project.

Repertory Theatre, New Orleans was visited by Cecil Smith, the drama critic for the Los Angeles' Times in December, and his comments on the New Orleans' Educational Laboratory Theatre Project may be found in their entirety in the Appendix to this report.

The theatre season opened with Shaw's Arms and the Man on November 22, and the opening was given more extensive attention by the press than any other Project event during the year. Mrs. Lyndon B. Johnson, Mr. Roger Stevens, Charlton Heston, and an entourage of celebrities and members of the National Arts Council attended the opening night of Arms and the Man and the three leading newspapers eagerly covered every detail of their visit to New Orleans.

The States-Item (November 13) headlined its first article "First Lady's Farewell Trip to Start Here," and told of Mrs. Johnson's four day "farewell journey" as the nation's first lady which would bring her to New Orleans to view the opening night performance of Arms and the Man. An article in the Times-Picayune (November 14) added that an entourage of national and foreign journalists would accompany Mrs. Johnson, in addition to a number of eminent artists who are members of the National Arts Council. Other articles followed covering her planned schedule, reporting her activities, and, then, reflecting on the details of the visit. The Repertory Theatre, of course, figured prominently in many of these stories.

By contrast, the second production of the season, Twelfth Night, created little stir, beyond reviews and publicity pictures, except for an article by Frank Gagnard on the subject of producing Shakespeare (January 7).

The Repertory Theatre's third production of An Enemy of the People drew a respectable amount of attention. Frank Gagnard (Times-Picayune, February 21) discussed David Scanlan's new translation of the Ibsen play.

> Repertory Theater, New Orleans, ignored two popular available translations of An Enemy of the People when producing director Stuart Vaughan chose Ibsen's drama for this season's schedule. Overlooked were English versions by two contemporary theatrical worthies, Eva Le Gallienne and Arthur Miller. Instead, an alternative was commissioned from the company's assistant director, David Scanlan. Scanlan will be the final authority on the presentation of his script.

Prior to the opening of An Enemy of the People news stories reported unrest in some segments of the community, caused by a paperback book, circulated to English teachers by the Project's Educational Supervisor. Entitled Protest: Man Against Society, the book contained a copy of Scanlan's new version of An Enemy of the People and a number of essays concerned with the philosophy and tactics of protest. The Times-Picayune reported on February 3 that the Jefferson Parish school board was considering banning the "controversial" book from its high school English classes. It reported that the book had been the subject of complaints from parents because of "its alleged inflammatory nature." It added that the books in question had already been in the hands of the students for two weeks.

A second article in the Times-Picayune (February 13) reported further postponement of a motion to allow continued use of the controversial book in the high schools as well as a related resolution seeking to establish a system of book censorship. A number of letters to the editor of the Times-Picayune related to this controversy. One reader wrote, on March 13, that he had read the book, Protest: Man Against Society, and that it "is a voice for many of society's bitter factions." The writer concluded that he didn't question the good intentions of the New Orleans Educational Laboratory Theatre Project, but felt the book "will only further the antagonism aroused by the bitter issues of our already bitter society." Another letter, published on April 7, stated that "It is appalling that public, parochial and private high school students of Orleans Parish should have been given the book, Protest: Man Against Society, presumedly for study." This reader summarized the contents of a number of the essays, emphasizing the Communist affiliations of many of the authors, and pointing out the inflammatory content of the essays. He ended his letter, "The book makes an appeal to youth by linking Savio's philosophy to Jefferson's in the right of each generation to change society. It poses the question of the rights of the 'old folks' in the new society." (See the chapter in the report called "Protest Against Protest" for some further notes on this controversy.)

Early in 1969, as the end of the period of federal subsidy neared, the Repertory Company renewed their campaign to increase the Repertory Theatre's audience, and began to look ahead to their fourth season. On February 1 state Senator Michael O'Keefe, chairman of the board of Repertory Theatre, wrote, in the Baton Rouge Advocate. "Many of us believe New Orleans is a good theatre town. Help us prove it." Announcing a special sales campaign for the remaining Repertory productions of the season, O'Keefe referred to the past two seasons as "some of the most outstanding professional theatre in the United States." Several editorials appeared to support the theatre company's drive for funds and subscribers. On March 3 the States-Item headed an editorial "Put REP over the TOP."

> We believe that Repertory Theatre, New Orleans, our only resident professional theater, has earned the right to a permanent place in this community. We believe its continued existence is vital to the cultural and intellectual growth of this community. We can't take it for granted, however. We must support it--tangibly--and now.

The editorial reviewed the company's accomplishments and reminded its readers of the subscription drive that was currently well underway.

Another States-Item editorial appeared on March 17. It again pointed out to the public that the theatre company was in the midst of a campaign to sell $25,000 worth of tickets for the remaining productions this season "at bargain prices for such Broadway-quality professional theater." The same day the Times-Picayune editors warned that "Rep's Future is on the Line." Reminding readers of the impending drastic reduction in Federal support for the city's resident theatre, the editorial urged people to purchase season subscriptions.

> For many reasons, including the half-million dollar annual payroll, New Orleans cannot well afford to have Rep close its doors. Some 41,000 high school students have attended and learned from Rep's productions. But a metropolis of more than a million people priding themselves on their cultural heritage should certainly be able to "sell" even 25,000 adult citizens on the entertainment bargain that is Repertory Theatre. Once Repertory Theatre sinks its roots in this city through a fourth successful season--the first "on its own"--it will have the opportunity to grow into a widely recognized institution. It will give pleasure to theatre-goers throughout Louisiana with troupe tours across the state.

The Times-Picayune (March 12) reported that the Mayor of New Orleans was lending his support to the subscription campaign. "Mayor Victor H. Schiro became Repertory Theatre's "angel" Monday when he offered a small number of the city's 250th anniversary doubloons to theater ticket purchasers. The doubloons, which the mayor says are becoming quite scarce will be issued from his City Hall office." This article speculated that if the current subscription drive was successful, foundation funds should be forthcoming.

It was the survival of the Repertory Company and the prospects for a fourth year that interested the columnists and news writers most during the latter months of this season. The Repertory Company plans were discussed in an article by James A. Perry in the States-Item (March 1). "There will definitely be a fourth season for Repertory Theater, and although director Stuart Vaughan is making drastic changes in programming he feels that the 1969-70 season will be the most exciting of all." Vaughan, according to Perry, planned to present some plays selected especially for students, and others for more mature theater-goers. The plays would rotate, with performances every night of the week. A fall season from October through December for adults was planned, to be followed by performances for students in January and February, then a spring season running from March through May.

A States-Item story (April 11) described the fourth year plans in more detail. Vaughan was reported to have announced the evening before that it would take $100,000 to get the new season underway and that it would have to be obtained from the community. He was quoted as saying, "All of this we can have if our city fathers rise to the occasion. A survey taken recently has told us that the Rep is more popular than the opera or symphony."

Perry wrote on May 23 in the States-Item: "Fourth Season Critical for Rep." He indicated that the season which was planned would depend on much more local support than was evident to date. Despite the optimism of the company, Perry wondered whether the appealing new season of nine plays could survive financially beyond the middle of the following year.

Throughout the remainder of the spring and well into the summer, Frank Gagnard and David Cuthbert (Times-Picayune) followed the Repertory Company very closely. Cuthbert reported on a long interview he had with Vaughan (April 18) and quoted him as saying that a recent survey indicated that the Repertory Company's Educational associations had given them an "academic image" and that people had the idea that "Repertory Theatre was good for them like castor oil." Vaughan told Cuthbert that they were going to have to counteract the real problem some members of the public had in relating to what the company had done--that these people hadn't been wrong in feeling the theatre company's educational function had inhibited them. Cuthbert reported that the varied and larger schedule of Repertory plays that was planned for the next year was intended to dispel this image. A follow-up story (April 27) discussed further the period of transition from a federal project to regional theatre which the company was moving into.

Cuthbert disclosed that through an interview with Walter Ryan, administrative director, he had learned of the formation of a new group of interested citizens called the Planning Committee for the Future of Repertory Theatre, New Orleans. This group was said to have set to work in great earnest to raise community money. Ryan reviewed the various current efforts which were being made to find support for the company during what he termed a "crisis period for us." He pointed to the still unresolved problem of the company's future location and said that the Civic Theatre management was asking $67,000 rental for the Rep's fourth season of nine months. Ryan, according to Cuthbert, claimed "that the only unhappy association Repertory Theatre has had in New Orleans during the past three years has been with the Civic Theatre management."

After the extensive talk of plans for Repertory Company's fourth season in New Orleans, the community was surprised in June by Artistic Director Vaughan's resignation from Repertory Theatre, New Orleans. Two articles appeared on June 24 in the Times-Picayune. Cuthbert reported that Stuart Vaughan would return to New York "where many creative choices" awaited him as a director. He reminded his readers that "Vaughan has been a considerable force in the regional theater movement. He founded both the Seattle and New Orleans Repertory Theatres--ventures which took up to six years of his life." In response to being asked what people might think about his "copping out on Repertory Theatre just when it was getting rough," Vaughan had answered Cuthbert by saying that he felt after six years with resident theatres he could "do better by his insides" in New York and on Broadway. He claimed to be "tired of this set of problems." He added that after having the opportunity to work on another set of problems he thought he would work better in regional theater when he returned to it--which he definitely planned to do. Gagnard discussed the departure of Vaughan in his column, and disclosed "Vaughan is going to New York to open a producing corporation." He added that the Repertory Theater was proceeding with plans for its fourth season but that no replacement had been chosen for Vaughan as yet. Shortly afterward (Times-Picayune, July 4) his column announced that although no formal announcement had been made the possibility was that David Scanlan, assistant director of Repertory Theatre since its second season would fill Vaughan's vacancy. The Repertory board was reported to be "basically confident" that Scanlan could handle five of the fourth season's scheduled nine productions." Directors "of national status" for the other four plays were being considered. One of the company's more popular and able actors and directors, Dillon Evans, was said to be under consideration for one of the directing posts.

A July 13 column by Frank Gagnard looked back at the three years of Stuart Vaughan's association with the Repertory Theatre and made the following observations and judgments.

> The "Vaughan years" are behind Repertory Theatre, New Orleans, which insists that it will have a history beyond. The man who came to the city three years ago as first director of the government-founded theater recently decamped, at the conclusion of the federal funding agreement but not as a result of this forced financial independence. The director said he had private producing plans to pursue in New York.

Stuart Vaughan arrived as a minor director "name," after experience in New York and Seattle Repertory Operations. At first meeting he proved to be a smooth and articulate number and his person increased the interest stimuaited by the new theater project. New Orleans was to have its first professional company in many years, principal financing was guaranteed for the dangerous early seasons, and a man considered something of a personality in his field was to see the thing off the ground.

He did not elevate the theater to a secure level of public support, or make it a cultural necessity to the community. The sustaining work now going on is being performed by a small group of dedicated theater workers and community leaders who feel that a need exists, and that the artistic atmosphere can be created to stimulate public support. What Vaughan did was thoroughly introduce his methods and his meaning.

There is considerable slickness to his method. Each of the productions was characterized by surface gloss, uncomplicated projection of textual meaning, well-oiled stage movement and general tidiness of effect. He had his mannerisms, as do most directors as well as actors....

With only two notable exceptions, his permanent acting company consisted of safely predictable performers, without arresting eccentricities, trained in stock, and generally suitable for bland stock company operations. Fortunately retained through the Vaughan years were two actors of personal distinction and versatility, Dillon Evans and Robert Benson. One regular, Barbara McMahon, did not reach her glamorous peak until the recent "Private Lives," which was directed by Dillon Evans. Several of the others connected firmly when the casting happened to be right. Rigidity of type does not make for an interesting repertory company.

Nor does singleness of approach. Vaughan seemed to favor physical expertise over creative daring. His was illustrative theater, not interpretive drama. Eschewing experiment, he took the safest, traditional approach to a play rather than attempting to impose a thinker's personality on the play or otherwise open it up to a range of meanings. He once resisted a temptation that would have plagued radical directors but not a Vaughan--he admirably did not turn Shaw's somewhat tired Arms and the Man into an anti-Vietnam tirade. But instead, it was smooth and bright and only as nourishing as a bonbon.

It is ironic that a controversy followed his production of *An Enemy of the People* which had a gently ironic tone but was not explored for contemporary relevance. The brief and silly brouhaha concerned some essays in the printed text that was circulated as a teaching aid in the school.

No director should be scored for scorning agitprop methods or lacking an intellectual approach that could kill theater while it upholds literature. But a constantly conservative, non-viable attitude toward drama keeps it in a museum wing rarely visited by the public.

It has been said that the high school ties with Repertory Theater necessitated the bland play selection; this association did not dictate reactionary mountings. And besides, the proposed repertory that was drawn up for the forthcoming fourth season which he was to have directed found Vaughan thinking along in the best and second-best-of-Broadway traditions of community theater. In competitions of this sort, the public will opt for television and movies.

Though Repertory Theater was not erected as a sturdy monument during three years of building, it did catch and retain the interest of a vital few. These people are now conducting an unpublicized fund drive, are working toward housing and creative direction for next year, and are selling season tickets. They hope to preserve Repertory Theater as an adult institution that can also serve educational needs. And if they are successful, there will be future years for Repertory Theater, New Orleans, the house that the National Endowment for the Arts built and that Stuart Vaughan first inhabited.

COMMUNITY ATTITUDE SURVEY

At a meeting in July of 1968 members of the National Advisory Board which has been making periodic visits to the three Educational Laboratory Theatre sites commented on an apparent incompatibility between the two most basic goals of the Educational Laboratory Theatre concept: to help establish regional theatres where none previously existed and to make professional productions of dramatic literature available to secondary school students. New Orleans was the only one of the three lab theatre sites where a regional theatre was not either established or organized before the project was initiated and it was in New Orleans that Advisory Board members sensed an apparent negative effect that the Repertory Theatre's association with the school system had on its ability to establish roots in the community at large. Advisory Board members applauded the company's decision to do a non-school fifth play in the coming season even in the face of financial uncertainties, for they felt that in the first two seasons the general public might have come to feel that the plays had not been selected for their popular appeal so much as for their educational value. "Not only must a theatre be artistically lively," said one of the members, but it "must be attractive to the community other than the educational community."

Another member put it this way: "If the theatre is to survive so that the kids in New Orleans can continue to go to it, it has to have an independence and it has to have plays that are not chosen by the schools" but plays that are chosen by the director because they "stick in his guts.... The theatre needs nourishment, and then when it's nourished, it will nourish education better."

A third advisory member also commented on how the theatre may have suffered from being so closely associated with education from its inception: "It's got to become a thing in which the people of New Orleans... are involved and they feel that that's their theatre, too. They [the theatre company] have to move farther away from education."

These and other comments suggested that a regional theatre's development of an educational program in the early years of its establishment may in several ways undermine its concurrent efforts to gain general community acceptance. CEMREL felt that some kind of community survey would be useful in determining 1) if this "educational" concept of the theatre did, in fact, have a dampening impact on community interest, and 2) what the public's general knowledge and attitude concerning the Repertory Theatre actually was. We recognized that such a study demanded familarity with the city and surrounding parishes and called for survey skills that our current staff did not possess. Therefore, we proposed that we engage the interest and services of a sociology, anthropology, marketing or education department in one of the many universities located in and around New Orleans.

Ten letters of inquiry were sent to various department charimen, and at the same time a CEMREL representative discussed the study with the Repertory Theatre's business manager, Walter "Paddy" Ryan. Mr. Ryan agreed that a survey of this nature would be very desirable but expressed a preference to see it conducted by a professional organization rather than a university professor and/or one of his graduate students. Since we wished to cooperate with the theatre company and have their cooperation in return and since none of the university department chairmen expressed any interest in this study, we readily concurred with his point of view provided the cost of the survey was no greater than the original amount we had budgeted for it.

Our first step was to ask Mr. Bradley Morison of Morison/Fliehr Associates and co-author of In Search of an Audience to visit New Orleans, assess the problems, and make some concrete suggestions concerning the scope and nature of the questions to be asked in our audience survey. In a letter following his visit he wrote the following observations: "In many other theatre situations, it is relatively easy to find some obvious reasons for lack of progress in developing an audience. Usually a theatre has been failing to do well with one or more types of promotion or development activity which is accepted as necessary.

"This cannot be said about Repertory Theatre, New Orleans. Generally, the theatre has done a very thorough and professional job in the traditional areas of communication, promotion and public relations." Despite a "basically sound approach," he went on to say, "the theatre has not managed to build the size of audience that might be expected," and he urged that several types of studies be undertaken.

Among the things that Morison recommended were: "personal interviews with a selected group of key community leaders,... a mail survey of subscribers and ex-subscribers,... [and] a series of in-depth interviews with a carefully selected sample of potential theatre audience." However the projected total cost for these and other activities was too high for either CEMREL or the Repertory Theatre or both organizations combined to underwrite. By combining financial resources, however, CEMREL and the Repertory Theatre found that they could pursue the most important of these activities, the in-depth community interviews, and Mr. Victor Robertson, Jr. of Louis, Bowles and Grace, Inc. was engaged to oversee the design, execution, and analysis of the questions to be used in the study. Much of the remainder of this commentary consists of excerpts from the report made to CEMREL and the Repertory Theatre by Louis, Bowles and Grace.

The Scope of the Study

"Four concurrent sample surveys [were] conducted in Orleans and Jefferson Parishes, Louisiana between February 24 and March 12, 1969. The first sample included 300 adult heads of households distributed between the two parishes in proportion to the incidence of households in each parish. The sampling was controlled to provide approximately equal numbers of men and women, but otherwise followed probability sampling procedures.

"The other three samples, composed of fifty individuals each, were drawn from subscriber lists of Repertory Theatre New Orleans by random sampling procedures. One group sampled was composed of former season ticket holders who currently do not hold season tickets. A second group was composed of current subscribers who have not been subscribers in the past. And the third sample was from a group of continuing subscribers. In each sample, the geographic distribution and the distribution by sex were controlled to conform to the characteristics of the group sampled. All interviews were conducted in person in the home of the respondent with a uniform questionnaire." The questions fall into three general categories. Some ask the respondent about his habits and attitudes concerning entertainment in general. Others ask him about his habits and attitudes in relation to Repertory Theatre in particular. And still others explore the respondent's habits and attitudes in relation to other specific entertainment outlets.

The Educational Image

The Louis, Bowles and Grace report begins its summary analysis of the data by examining attitudes toward entertainment in general in New Orleans. However, our primary concern being with the impact of the educational program on community attitudes, we shall review their observations in that area first and give the data relatively greater attention than they received in the Louis, Bowles and Grace general summary of findings.

The section of that summary on the Educational Laboratory Theatre begins: "It is obvious that the educational function having been performed by the theatre has had a definite impact [on the community]. That people feel the presence of the educational aspect is manifest in the presence of volunteered comments dealing with that aspect. There are more comments dealing directly with the subject which like or praise the educational aspect directly than criticize it. Nevertheless, it is also apparent that much of the criticism of play selection stems from the same consideration."

Then the summary makes reference to the following tabulations which indicate the response to the question: "How would you rate the Repertory Theatre when it comes to putting entertainment ahead of educational and cultural values?"

	Former Patrons	Current Patrons	Continuing Patrons	General Public	Segment of General Public Sample Which Has Attended Repertory
Plus 3 (best job possible)	-%	14%	10%	2%	9%
Plus 2	12	6	24	3	13
Plus 1	20	24	18	6	27
Total plus	32%	44%	52%	11%	50%
Minus 1	20%	12%	12%	2%	9%
Minus 2	8	8	10	-	-
Minus 3 (lowest possible rating)	20	16	12	4	18
Total Minus	48%	36%	34%	6%	27%
No opinion	16	20	14	5	23
Never attended	4	-	-	78	-
	100%	100%	100%	100%	100%

The chart shows clearly the mixed reaction which exists among all the groups. For instance, 48% of the former patrons feel that entertainment values have been subordinated to educational ones whereas only 27% of the general public who has attended Repertory Theatre feel that way. However, that 27% figure takes on more significance when compared to eleven similar questions about specific features related to Repertory Theatre (ranging from acoustics to the quality of the acting). The only other feature that received a stronger negative rating was "adequate parking facilities." It must be noted, though, that only the ex-subscribers had a larger percentage of minus ratings than it did plus ratings. Their dissatisfaction is further reflected in their response to the question: "Do you happen to recall why you stopped getting season tickets to Repertory Theatre?" The season of plays chosen and the lack of entertainment values in the plays were given as a cause more often than any other reason. The following chart shows the relative frequency of reasons given. (They add up to more than 100% because sometimes more than one reason was cited.)

Former Patrons' Reasons for Discontinuing
Season Ticket Purchases

Didn't like selection of plays; not interesting or entertaining	24%
Conflicted with other activities	20
Family responsibilities; unable to get away from the home	18
Untalented performers	10
Auditorium unsatisfactory	6
Miscellaneous reasons	14
Can't recall	14
	106%

Of course, it must be remembered that this group represents a tiny percentage of the total public, but the responses do show evidence of some negative effect of the educational influence on the selection of plays.

Additional evidence can be found in specific comments noted in the report as responses to the question: "Now tell me anything you dislike about the Repertory Theatre." Among 50 to 60 volunteered criticisms of play selection were statements like: "plays selected lacked popular appeal; need present day subjects instead of Shakespeare; should have fewer classics; and selections seem to be limited to old plays." These comments came from the general public as well as former and current patrons.

On the other hand, the Louis, Bowles and Grace summary calls our attention to another aspect. "Respondents were asked whether or not they had had children in high school during the past three years. All those who said they had (25% of the general public) were asked whether or not they happened to recall their children having attended Repertory

Theatre as a part of school instruction. About six in ten (15% of the 25%) recalled their children having attended. Those, in turn, were asked whether or not their children happened to say whether they had enjoyed it. About seven in ten (11% of the 15%) replied that their children said they enjoyed the performances. Only about one in ten (2% of the 15%) reported that it was not enjoyed. Viewed in another way, about half (11% out of 25%) of the children who were reported to have been in high school were also reported to have enjoyed the performances of the Repertory Theatre. In all probability, the mere fact of the awareness of attitude on the part of the parents is sufficient indication that the educational project has had impact."

From the data available it is impossible to identify the kind of effect this positive student attitude had on the theatre going habits of parents, but it would seem logical to assume that some parents whose children expressed enthusiasm would have had their curiosity aroused while others might have decided that what's good for the learner is likely to be pretty dull as entertainment. It is also logical to assume that a majority of parents' opinions about the attractiveness or quality of Repertory productions were not significantly influenced by their children's reactions; they might have judged the shows by other criteria or they might have continued to exhibit little personal interest in the activities of Repertory Theatre. It would be safe to say, though, that most would have tended to consider the theatre a welcome addition to the community because of its educational value alone.

More specific data in the Louis, Bowles and Grace survey bears out this hypotheses. Of the 450 people interviewed in the survey approximately seventy cited the educational benefits as something they liked about Repertory Theatre whereas only about 4 or 5 chose, in an open response, to single out the educational bias as a feature they disliked about the company. A sampling of the positive comments includes statements like: "gives children a chance to see plays on the stage; available to school children; it helps the children; a great opportunity for the students who enjoy it; good for our children to be exposed to the theatre; the good influence it has on our youth; pointing their performances to our school children is an asset to our community; exposing our children to the classics stimulates their thinking; great educational value for our children." The negative comments noted in the survey were: "selection of plays made with the school child in mind; their prime purpose is to teach the high school student classic plays; not geared for the average adult; more educational; publicity slanted too much toward students--adults lose interest."

It would seem, then, that the Advisory Board's sense that the educational program was having an influence on the community was perfectly correct but the data collected in the survey do not dramatically demonstrate that the influence is predominately negative or that large numbers of people in the community are staying away from the plays because of the theatre's relationship with the schools.

However, an important factor which cannot be measured in terms of community attitudes but probably contributed significantly to the phenomena observed by the Advisory Board is the attitude of the company itself.

Stuart Vaughan, artistic director of Repertory Theatre commented on numerous occasions how he felt hampered by educational considerations and members of his company have expressed similar sentiments in a variety of interviews with CEMREL representatives. One actress put it this way: "No matter how hard you try, I think playing for a school audience changes a show and you have to be kind of scrupulous in getting it back for an adult performance." Another member of the company had this to say: "I think what we've fallen into here, alas, as a theatre is more than a little bit of a tendency to have lost our identity as a theatre, as an artistic group because of the predominance of these student matinees in our schedule, five out of eight, and the shaping of our whole season toward a sort of curricular... and you see this is where the trouble comes out, I think maybe this comes down to it. The theatre must be itself and offer itself to its audience, whether it's a student audience or a school audience; but it mustn't be formed or shaped in policy by an educational institution or it becomes adulterated. I think a little bit of that has happened in this project. The picking of a season, you see, to fit curricular needs, to fit needs of teachers of literature is not a good idea because it compromises the theatre which is an independent art in itself.... We have tended to see our seasons in terms of what I suppose we thought were school book plays. I think that's a mistake.... I don't think this is anybody's fault particularly, but I think that one thing that I have learned is that theatre must remain itself in order to be useful to anybody, schools or public or what and the minute it starts becoming a tool of some other kind of direction then it has problems."

Clearly, if a company itself senses this kind of tension between the two major Educational Laboratory Theatre objectives, it makes little difference whether the community at large views the theatre as educationally oriented or not. The educational responsibilities are taking their toll and the theatre, as the actor quoted above said, "has problems."

Attitudes Toward Entertainment in General

A second purpose of the survey was to gauge the public's general knowledge and attitude concerning Repertory Theatre. This information should provide some insights concerning how successfully the goal of establishing a regional theatre has been met by the lab theatre project. The following excerpts from the Louis, Bowles and Grace report summarize the comprehensive data collected by their staff.

"Each respondent was asked what two or three kinds of entertainment he liked best without any forms of entertainment previously having been mentioned. The kinds of entertainment most frequently mentioned were as follows:

Watching television	54%
Movies	45
Watching sports	32
Outdoor activities	16
The theatre	13
Nightclubbing	12
Music at home	11
Social entertainment	10

"It should be noted that there were about two and a half entertainments mentioned for each respondent (242%) and about one half of them (115%) involved activities at home or with friends. Those which involved mention of artistic or cultural activities, excluding movies, amounted to only about one in ten (29%).

"In the same manner, each respondent was asked which two or three kinds of entertainment were liked best by his family. The kinds most frequently mentioned were as follows:

Watching television	44%
Movies	38
Watching sports	29
Outdoor activities	19
Nightclubbing	9%
Music at home	9
Social entertainment	7
The theatre	6

"Following the opportunity to mention favorite forms on their own, each respondent was shown a card listing twelve kinds of entertainment and asked which two or three he would most like to have in New Orleans. While nine respondents in ten (92%) chose at least one, there was not sufficient consensus that any of the items was chosen by a majority. Those most frequently chosen, however, were as follows:

Motion pictures	45%
Musical plays	38
Professional football	34
Jazz concerts	26
Professional baseball	22
Night clubs	21
Dramatic plays	21

"Immediately following, each respondent was asked which two or three on the card he felt New Orleans could most do without. About one respondent in four (26%) refused to do without any. Two items, however were selected by about three in every ten: Opera productions (33%) and Ballet (29%).

"Another method of getting the preferences was to ask each respondent which of the entertainments on the card he had attended, either in New Orleans or elsewhere, during the past year or two. With the single exception of motion pictures, no more than about one in three reported having attended any particular one. The following were the most frequently mentioned as having been attended:

Motion pictures	57%
Night clubs	35
Professional football	35
Musical plays	24

"About one respondent in every four (24%) could not recall having attended any of the entertainments listed.

Attitudes Toward Specific Entertainments

"In an effort to gain some insight into the public preferences for some established entertainments in New Orleans, each respondent was shown a card containing the names of nine particular entertainments in New Orleans and asked whether he felt he had heard 'quite a lot,' 'very little,' or 'nothing at all' about each. Then he was asked to rate each entertainment about which he had heard something, whether 'quite a lot' or only a 'very little,' as to how interesting it was to him as a form of entertainment. The rating was accomplished through utilization of a six-point scale ranging from plus 3, the highest rating indicating maximum interest, down to minus 3, the lowest rating indicating minimum interest. The following table, [condensed from more detailed tabulations] reflects the relative interest expressed in each of the nine:

	Total Interested (+1+2+3)	Total Disinterested (-1-2-3)	Total Very Interested (+3)	Total Very Disinterested (-3)	Total Aware
New Orleans Saints	89%	7%	65%	4%	98%
Blue Room	70	8	38	3	87
New Orleans Buccaneers	67	8	31	3	83
Repertory Theatre	56	5	26	3	71
Philharmonic Symphony	52	11	19	4	71
Gallery Circle Theatre	46	5	16	1	60
New Orleans Opera	43	13	15	5	68
Le Petit Theatre	41	5	17	2	55
Free Southern Theatre	7	5	2	2	15

"This comparison suggests that Repertory Theatre is the leading theatre in New Orleans, both in terms of familiarity to the public and in terms of general public interest. It is clear, however that it is not in a competitive situation when compared with professional football."

Attitudes Toward Repertory Theatre

"Asked whether or not they had ever attended a performance of the Repertory Theatre, about eight respondents in ten (78%) in the general public responded in the negative. Of the approximately two in ten (22%) who have, something like half (12%) reported that they have attended 'very few' performances. Only about one in five of those who have attended at all (4% of the total) say they have attended 'quite a lot.'

"Each respondent who said he had attended a performance of Repertory Theatre, regardless of frequency, was asked what he liked and what he disliked about Repertory Theatre. The following tables, taken from detailed tabulations, compares likes and dislikes of the most frequently mentioned items.

Among the general public:

	Like	Dislike
Actors	8%	2%
Play selection	7	4
Scenery	4	-
Overall quality	3	-
Educational	3	-
Acoustics	-	3
Theatre building	-	2
Nothing	5	12

Among former patrons:

	Like	Dislike
Actors	34%	12%
Play Selection	16	32
Educational	14	6
Scenery	12	-
Overall quality	12	-
Theatre building	-	14
Acoustics	-	10
Nothing	20	34

Among current patrons:

	Like	Dislike
Actors	44%	14%
Scenery	42	-
Play selection	28	34
Overall quality	28	-
Costumes	20	2
Theatre building	-	16
Nothing	6	26

Among continuing patrons:

	Like	Dislike
Actors	48%	4%
Play selection	44	22
Overall quality	38	-
Scenery	30	2
Costumes	18	2
Educational	18	-
Theatre building	-	20
Seating	-	10
Acoustics	-	8
Nothing	4	42

"Immediately apparent is the fact that play selection is the most controversial aspect of Repertory Theatre.

"Another approach to reactions to Repertory Theatre asked each respondent to rate some specific aspects of the theatre on the six-point plus and minus scale. Rather than attempt to reproduce the tables in a summarized form at this point, we will observe that significant criticism, as indicated by minus ratings, appeared in the following areas: parking, putting entertainment ahead of educational or cultural values, comfortable seating, adequate refreshments, acoustics, and background information.

"Each respondent who had attended the Repertory Theatre was asked for an overall assessment in terms of 'excellent,' 'good,' 'only fair,' or 'poor.' Among current (52%) and continuing (64%) patrons there were more giving a rating of 'excellent' than any other category. On the other hand, more (42%) former patrons rated the theatre 'good' than did 'excellent' (36%). The same was true of the general public among whom about one in three (7% out of 22%) rated Repertory Theatre 'excellent' while about half (11%) rated it 'good.'

"All respondents were asked whether or not they had ever attended a performance of a professional theatre in New York. Then, regardless of whether they had or not, they were asked--on the basis of either experience or impression--whether they felt Repertory Theatre is 'better,' 'not so good,' or 'about the same' as most New York professional theatres. Very few felt Repertory Theatre is 'better,' but among most of the samples more felt that it was 'about the same' than felt it was 'not so good' as New York Theatre. Only among former patrons were there more feeling it 'not so good' (44%) than felt it 'about the same' (32%)."

Some Overall Observations

The concluding notations of the Louis, Bowles and Grace summary serve as a summary for this commentary as well:

"The present 'market' for the Repertory Theatre must be considered to be rather limited on the basis of the following findings:

- -- 26% of the general public rate Repertory Theatre plus 3 as an interesting form of entertainment.
- -- 22% have actually attended, according to their reports.
- -- Only 13% mention theatre (in general) as one of the two or three kinds of entertainment they like best.
- -- Only 6% say it is a primary form of entertainment for their families.
- -- Only 4% say they have attended 'quite a few' performances.
- -- Only 2% report that they now have season tickets. (This figure would indicate approximately 5700 season tickets, which is not far from the actual fact.)

"This makes some things obvious: there is greater potential than has been realized, but the potential is, at present, limited. Clearly, the theatre is appreciated, but it is a primary source of entertainment for a limited audience. As is generally known, these people are the better educated, more affluent, and generally older elements in the population.

"It is also obvious, however, from detailed study of the findings that Repertory Theatre enjoys a better position with the public than any of the other theatres or the opera or symphony. It, therefore, enjoys greater potential for development into a self-supporting institution.

"It would seem unlikely, however, that the market now developed can support the overhead necessary to maintaining a full-fledged, first-class theatre strictly through the box office. Development of the potential market, especially if the educational project is to be maintained, would appear to offer a market fully adequate to the support of a fine theatre serving the interests and purposes of the entire public, but substantial expense in advertising and promotion, together with production costs will be involved. In the final analysis, however, the determination on economic feasibility must be made by the management of the Repertory Theatre."

We believe the detailed tabulations in the report should enable the theatre management to make more informed decisions about future policy and we also feel it has given us a clearer insight concerning the impact Repertory Theatre has had on the community.

THE PROTEST AGAINST PROTEST

Controversy erupted in New Orleans when an anthology, especially prepared for the Project by Bantam Books, was distributed in connection with the production of An Enemy of the People. Instead of giving students the usual paperback copies of the play the Educational Supervisor provided copies of Protest: Man Against Society, which contained, in addition to the play, various essays by noted dissenters, ranging from Jesus through Jefferson and Thoreau to Mark Rudd, Martin Luther King, and Robert Williams.

Objections arose from parents, teachers, principals and even local politicians concerning the suitability of the book for high school students. Most who complained felt the selections were inflammatory or subversive. The clamor over the book continued during February and March. Several schools cancelled their scheduled theatre visits to An Enemy of the People; a petition denouncing the book was circulated by the Woman's Auxiliary to the Chamber of Commerce of the New Orleans Area; several school principals refused to distribute the books in their schools (at least three in Orleans Parish); and at least one principal gave Protest to teachers with instructions that the books were not to leave the classrooms and that students were only to study the play--not the essays.

Objections were raised in all the school districts, including the Catholic Archdiocese, but most of the controversy seemed to be in Jefferson Parish where the question of whether or not to recall the book went before the School Board and was discussed in at least three board meetings. The English Supervisor for Jefferson Parish wrote a paper defending use of the book and her paper circulated to all English teachers, administrators and members of the School Board. The School Board discussed censorship in general and the book in particular, but did not act on resolutions either to recall the book or to allow its continued use. The Superintendent told the Board that it was the feeling of the English teachers that students could gain from use of the book and he felt that, if the book were submitted to the State Department of Education, it would be approved for use. Some board members continued to question this, but meanwhile the book was used by English classes.

The theatre, the Project Supervisor's office, and school board offices were kept busy by irate phone calls during the controversy. At least some of the callers were abusive and vaguely threatening. (One parent called a school official and said, "No child of mine is going to read that play by Martin Luther King." The book contained King's "Letter from Birmingham Jail.") One report said the mayor's wife ran into opposition in seeking contributions to the theatre because of Protest. As the battle raged, the press gave it its due coverage, including several student newspapers which contained editorials denouncing the adults who "protested against Protest." In these instances, students contended they were mature enough to handle the essays with the full understanding that the writings presented several sides of the issue of dissent against society. One student wrote,

> ...I thought that the question over whether or not An Enemy of the People should be played to us, the high school students of the New Orleans area, was a perfect example of the idiocy of the School Board. These "gentlemen" were attempting to tell us what and what we're not to see.
>
> For Repertory to be able to withstand this bombardment of bureaucracy, I think it was necessary to have the support of the students, teachers and paying public.

An editorial in a student newspaper said, in part:

> Only when these works are distorted through the cloud of prejudice do they take on a false value and become objects of controversy.

Still another student wrote:

> High school students are old enough to understand that both sides of each issue have been presented in the book. Jerry Rubin's article, "What the Revolution is All About" or "We are All Viet Cong and We are Everywhere" is contrasted by the essay, "The Politics of Confrontation," by Irving Howe. "An End to History" by Mario Savio is contrasted by a selection from "Academic Freedom and the Rights of Students," by Sidney Hook.

On the other hand, a letter (from an adult) to the editor of the Times-Picayune said,

> I wonder how such a book can be placed into the hands of high school students, the average of whom cannot read the book with the necessary open and intelligent mind. One such student, militant in many of his beliefs, was incited by the book to such an extent that he printed the word "revolution" in large black letters across its cover.

The controversy finally died down; most teachers who wanted to use the anthology did so; and the book to our knowledge neither harmed the Project nor undermined civil order.

STUDENT REACTION: NEW ORLEANS

Students in the New Orleans area were generally supportive of the Educational Laboratory Theatre Project. The most active theatre-connected organization in New Orleans was its teen-age group--Teens 'N Theatre (TNT). This group was begun the second season to provide an outlet for those teens who were enthusiastic about the theatre and willing to work for it. The TNTs first gained public notice in the spring of the second season when they marched on the mayor's office in a campaign to raise funds to help the theatre meet rental for the third season in the Civic Theatre. Their fund-raising efforts that year netted about $3,000.

In the spring of the past season, the Repertory Theatre, New Orleans, set up a series of workshops for the TNTs on Saturday mornings in the auditorium of the public library. The series was entitled, "Creative Workshop" and took in such subjects as writing, acting and improvisation, creation of sets, and costuming. At about the same time, the teens fomred an Ushers Club with 125 active members, many of whom were members of the TNTs. As ushers, these students wore special badges and volunteered their services during evening performances.

Throughout the past season, the TNTs were especially helpful in approaching businesses in order to publicize and sell tickets for the theatre.

Early in March, the TNTs organized a rally to kick-off a fund-raising campaign for the theatre's fourth season under a slogan of "Go-4-Rep." On the following Tuesday evening, March 11, during a controversy over the book, Protest, 17 TNTs appeared on the educational television station (Channel 8, WYES, TV) with David Scanlan, translator and director of the then-current production, An Enemy of the People. It was the first time that particular program, a 90-minute show titled "Coffeehouse," had had high school students appear, and the young people gave a good impression of themselves as knowledgeable about the issues and about theatre.

Other evidences of student support of the Project included letters written to the theatre and to the Project supervisor and articles in student newspapers. The following quote is from a letter to the director of the theatre from a college student who had participated in the first two years of the Project:

> I cannot begin to express how much pleasure and enjoyment I derive from this type of entertainment. I admire every person in the Resident Company. They are Gifted Beautiful People. There is only one problem. My parents are not interested in seeing any of the plays. I tell my parents it is people like them who might cause the Rep to die. I

> suppose the only way to get them to attend would be to subscribe to the fourth season (if there is a fourth season). If I pay for the subscription myself they could not squirm out of going.
>
> Best of luck in the future. As long as Repertory Theatre exists, I will always be there.

Ten out of 18 specific play reviews in student newspapers were favorable, with five mostly favorable, two unfavorable and one neutral. Out of 42 other student articles concerning the Project, 32 were merely informative with no opinions, eight were very favorable and two were mixed reactions. Two of three articles concerning the touring show which students saw prior to the last production were favorable and one merely informative.

CEMREL, striving for additional frank student reactions to the Educational Laboratory Theatre Project in New Orleans, conducted an essay contest in the spring of the third season. The contest was publicized through the news media of New Orleans and through the high schools. Nearly 300 students responded with essays on their feelings about the Project. Of these, 83% felt the good points outweighed any bad points. The most frequent comment made in praise of the Project was its educational value: it made plays and literature more understandable and enjoyable; it introduced live professional theatre to many students, etc. Next most appreciated was the skill of the actors and directors, the choice and variety of plays, the scenery, costumes, and technical aspects of the productions. Other features which received repeated favorable comment were: the opportunity to view live actors performing; the break that the program made in the school routine; and the issuing of paperback copies of the plays.

Among the complaints registered about the program the most frequent ones had to do with the selection of the plays. The writers called for more meaningful plays for teen-agers, more modern plays, and more comedies. Next came complaints about the theatre building itself: uncomfortable seats, poor acoustics, poor ventilation, depressing surroundings. Many critics considered the acting boring, inadequate, or hammy. There were also a number of complaints about the same actors being in every play (but there were others who liked this feature). Some writers questioned the educational value of the experience and called it a waste of time. Some other features which were criticized in several entries were the amount of money expended on the Project, the restriction of activities during intermission, the requirement that attendance be compulsory, and the lack of a snack bar.

The following are some representative opinions expressed in the student essays:

> §It has enabled students to see and appreciate living literature and thereby add depth to their knowledge. It has proved to be a successful endeavor and warrants continued support. Hopefully,

Repertory will soon become an established tradition in New Orleans and improve the status of professional theater.

§I believe that everyone, students and adults alike, would enjoy Repertory Theater (one boy became so involved with dislikable "Tartuffe" that he threw a giant "Jawbreaker" at him), and all should attend. If the "Rep" is still in New Orleans after my graduation, I plan to continue attending their plays...

§I realize now that reactions are spontanious [sic] and that one gives his full attention to something, he will get much more out of it. I really liked seeing the actors warm up to a responsive audience.

§This was the first time I had ever attended a "live" play, and I marveled at what had taken place right before my eyes. In fact, I fell right into the mood of the play, and it seemed as if I were a "part." I was so impressed that I promised myself that I would attend every play presented by the Repertory players, not only during my school days, but also after graduation.

§In New Orleans the performances have lacked the high quality necessary to attract new viewers and retain old ones. The students who attend a performance are bored by actors giving less-than-inspired performances.

Reduced student rates at night could foster an interest in the theatre. A student would rather pay for a good performance than not pay for a poor one.

§At times the impression I received from Repertory productions was that high school students cannot appreciate the majority of theatre as the author intended it; therefore it is necessary to accentuate the comedy and base elements in the play to hold the audience's attention.

§These productions have played a major role in developing our community. Since Repertory began in 1966, New Orleans has come a long way. The public interest in acting has increased to such an extent that several broadway productions have been presented here this year. With such advancements, Repertory should be here to stay!

§I never have liked to read books. When I heard the names of these plays, I thought it would be some kind of sophisticated person's story. I never have attempted read [sic] one of the play books because I knew I would never finish it. When we discussed the plays in class, I didn't think I was going to like them. But when I saw them, I really liked them. The building, in some way puts you in the spirit of the play.

§I believe going to the Repertory Theater has helped me grow up a little bit faster.

§Two of the three times I have attended the Rep this year I have been seated in the second balcony. I wouldn't mind it at all except for one thing--I can't understand many of the words being said.

§...to see how the actors and directors turn a plain ordinary book into an exciting and realistic happening.

§These different forms of literature from various eras in our literary history provide us with a window...a window through which we can view the universal experience of mankind. If we can truly appreciate the literature of the past, we as human beings might have a better understanding of life and the questions of existence.

§The only complaint I have are the seats. I'm 6'2" and it's pretty hard to get a comfortable situation. One thing more I would like to say,...If the city doesn't have the decency of helping pay the expensives [sic] of the Rep the city council & the mayor should be hung by their toes!

§If the Repertory were not made compulsory more students would come, because they hate to be made to do anything.

§Now I even go to plays at Tulane University.

§I look forward to going to the Repertory Theater not only because I get out of school which is a very silly reason but it is very true and also because I enjoy the nice cultural atmosphere and the characterization as a whole very much.

§The only regret I have is that the program cannot be carried to all cities of the United States so that every other teen-ager can have the joy of finding this shiny new penny.

§The Repertory Theater is like an art museum. Whether a person is interested in art or not, he will go to an art gallery and usually will be interested in what he finds. It is the same with these plays. Even if people are not especially interested in plays, they go to them and enjoy them.

§There is something unique about being there in the theater, just a matter of yards from the players. There is a certain feeling that these real people emit--a feeling of identification that is missing when the actors are merely pictures upon a screen.

§To me, Rep is the best thing since the Beatles.

§Ironically, I was so fascinated by the story I did not even stop to wonder how I was able to understand the old language.

We learn about life in another century without even going to the library once.

§I became interested in plays at once.

This was Stuart Vaughn [sic]. I think that he is a most wonderful person. He has to be like a conqueror who is ready to attack anything in his way to make everything turn out precise. That is exactly what he is, a conqueror. He has conquered the theatre and, also, the appreciation I have for it.

§After having talked with many of my peers, I can truthfully say that most teenagers think Repertory plays are badly chosen.

§I am proud to say that I haven't missed a play at Rep in two years and when I am no longer in high school and can't see the plays free of cost, I intend to buy season tickets.

§You should have more funny actors like Feste and them two drunks. You should have more pretty girls than you have now.... Your actors should have louder voices to reach way in the back.

§...Repatory [sic] Theater is an experience which illustrates the concepts of drama far more effectively and enjoyably than would be done in the conventional classroom situation.

§But even with its shortcomings, Repertory Theatre has proved to be a helpful asset to high school students in the New Orelans area. From this program they obtained knowledge and understanding leading to a greater appreciation to the theatre and of literature itself.

§...and I was surprised to see real actors get out on a stage and perform before so many people watching them without making mistakes and having the play so that the people can understand what's going on.

The plays also help to remove all those childish ideas that people have about actors and acting...

§I don't think St. Joan would of won any prizes because of the way it was put on. Again the acting wasn't too good and the play was a little wierd. Tartuffe was a horse of a different color. It had to be the worse [sic] play ever produced.

§Going to the Repatory [sic] Theater it don't give us no kind of education. Knowing about William Shakepear [sic] or G. B. Shaw isn't teaching how to pick a preposition or adjective or adverbs. I just don't like it.

§Last year we had to read the book before we saw the play. I feel this really ruins the play. When you read Shakespeare, you really get hung up. We were also tested on the plays. No one likes to sit and watch a play when they have to figure out the plot, setting, types of characters, etc.

§I like the Repatoy [sic] Theater, because of the settings they use. Their outfits aren't bad either.

Sometimes the actors slip up something, but they think of something else to cover up their mistakes, which helps out the play even better than if they hadn't made a mistake at all.

I think they should be on national T.V. at least 1 time a month, to show people what writers can do. This might inspire other writers to come up with bigger and better plays.

§I also noticed that some of the actors put a hammy sound or expression while saying their line. Stewart Vaughn [sic] is one of the best actors for the theatre even though he is a hammy actor.

§They either stay home or skip out. It is disgusting to hear that students do this but it is the truth. I will not lie to you. I use to stay home or skip out to [sic]. But I sat down and throught about this very much. If the Federal Government can go to this much trouble to let us go see these productions, I think students should have enough time to see them.

§There is just one play for which I would be grateful to see come to life, and that is: Shakespere's [sic] Macbeth. Year after year senior students read this in English Literature, but it would be refreshing to see it come to life for a change.

§...for all my school years the plays, next to the football games are the most exciting thing that happens at school in my own opinion.

§I believe that if the goverment [sic] won't back the school up with the money, they should collect a certain amount of money from the student [sic] that want to go. If they did that I wouldn't miss any because I sure do like the plays.

§...there should be nothing changed or altered in the plays themselves. The plays are wonderful the way they are.

§Well I thought it was pretty good, because it gives you a chance to go to a live production, because you see people on T.V. sometimes attending an opera, or some sort of play. Here are the people in little bothes [sic] on each side [of] the stage. I didn't really think they had them but when I went to the theatre I thought it was a big thing. You know. Whow, look at this those things really are in such places. Well anyway it shows you how a theatre operates. You yourself know that there are no cue cards on stage...

§I couldn't really tell you to [sic] much about the Repatory [sic] this year because I didn't go. I didn't go this year because you people disapointed [sic] me last year.

The Repatory [sic] is a good and very costly idea. But all good things cost, don't they? The plays you people use, in my opinion ought to be burned and forgotten. Get some new, up to date plays like Mame, Hello Dolly, Sound of Music. Musicals are your best plays.

§In this theme, I'm telling of my dislikes for the Repetory [sic] Theater. These shows are just a total "botheration" which make no sense at all.

§I think the Repatory [sic] Theator [sic] is a good way to pass time or to get of [sic] of school for a day. But I don't see how it will help my intellic [sic] any more. I don't even see how a William Sheakspear [sic] play can even give me culture. What will it be useful for but for a teacher to give you a test to see if you were paying attention or to go home and tell my parents "guess what I so [sic] a great writers [sic] play." I think or at least from all of my friend's point of view that this play stuff is a waste of money on who ever put's [sic] out the money.

§Before each performance, the student is subjected to a battery of discussions, panels, tests, and so forth. The student must, after reading the play, use his mind as a stage and envision the play, directing it to suit himself. He is held responsible for this "play," and many grades depend upon it. Woe is he who interprets his play differently than the teacher.

My point is this: I believe that some background work is necessary; but not enough to bore you and make you lose interest in the play.

§Before Repertory I thought that Romeo and Juliet was just "hog wash," but I changed my mind quickly. The production made many individuals realize that situations such as Romeo and Juliet's still exist today.

§It also helped me understand parts of literature and to help me enjoy reading some of the most boring books ever written.

§I feel that going to the plays has given me something. I don't know what it is, but I do know it's there.

§In this play [Our Town] there was no scenery. Supposedly this was done so as the audience was not to get involved with the emotions cast in the play. But as the play got down to Act III you couldn't help but to get involved.

Repertory Theatre is one of the best things that can happen to a person.

TEACHER AND ADMINISTRATOR REACTIONS: NEW ORLEANS

A few of the reactions quoted below were unsolicited comments written on questionnaires. Most of them, however, were obtained by means of the open-ended questionnaire that was sent to principals and teachers in May and described in the chapter parallel to this one in the Rhode Island section of the report.

Approximately 530 of the questionnaires were mailed to New Orleans, and a total of 110 were returned. Of these, 58 (about 53%) were completely favorable and 12 more were mostly favorable. Eleven teachers wrote to tell us they had never heard of the Educational Laboratory Theatre Project. Twelve of the responses would have to be called predominantly or completely unfavorable, and the remainder contained mixed reactions. As in the earlier chapters of this sort, representative negative evaluations of the Project are printed first, followed by a sampling of mixed and positive responses.

A history and English teacher for 12 years, has attended ten productions:

> As a social studies teacher who is required to present a unit on Communism each year, I have felt, this year particularly, that some of the plays presented, whether or not the choice was intentional, have served the Communist cause. The modern translation of "Enemy of the People" certainly communicated its message to young people and held their interest. For adults who "belong" to the establishment and realize its strengths as well as its weaknesses, the play presented no dangers but to disaffected youths it did. The pro-Communist message of "The Crucible," on the other hand, misfired. Shaw [sic], a master dramatist but nevertheless a radical and socialist, effectively "sold" his views to the students who didn't even realize that iconoclasm was his stock in trade. Certainly the themes of the plays were timely and if well-taught to intelligent students a challenge to thought rather than an incitement to rebellion.

An English and music teacher for 16 years, has attended seven productions:

> We attended the performances the first & second years. The acting in Romeo & Juliet as well as most of the other productions was excellent and I do think that it is very educational, however, due to rather very suggestive interpretation of some of the love scenes, especially

> "Amid Summers Nights [sic] Dream" and "Tartuffe" we didn't feel the plays were fit for teen-agers. This past year I do not know because as a faculty we decided though for the most part it was educational, we could not risk exposing our students to the type of interpretation of certain sections of plays as "Tartuff" [sic].

An English teacher for two years, has attended four productions:

> I feel that any school programs, especially federally funded programs, should never in any small way make patriotism, the government, or the flag seem to be unimportant or appear in a slightly ridiculous manner. I did feel that my students heard a few remarks that were Un-American, and a few are too many.

An art teacher for eight years, has attended 12 productions:

> Without a doubt the idea of Rep theatre is a good one and should be continued. It is probably the only contact with live theatre most of my high school students will ever have for the rest of their lives. The theatre, this year, has caused much unrest in my school--primarily due to some of the selections and the readings which went along with them. "An Enemy of the People" and "The Bald Soprano" were ill advised and in poor taste--not as artistic works of drama. There seems to be a gross misunderstanding by "responsible" persons involved as to the real academic level of our students--not to mention the cultural aspect. Both are very low. The "message" in "An Enemy of the People" was on another planet as far as the students were concerned. They are simply not ready to digest some of these productions. They are barren, culturally. The "responsible" people must help the students crawl before they ask them to run. Why--of all possible subjects at this time, must they harp on that theme of "Protest" and "complete freedom" when at the same time one of our high schools is being shattered by the SD's with protests, strikes, demonstrations and impossible demands? Some of the readings in the "Protest" book were anti-everything and vulgar--"I'll kick you in the N--S!" This is reading for mature, informed, intelligent minds who know left from right when it gives off the nauseating odor. The worst part of the whole joke was that teachers had to issue the book to students which is an automatic stamp of approval in their innocent eyes. Who censors or reviews these plays? Who is responsible? On the day of the play the absence is large and the plays are usually misunderstood. Many students fall asleep and one teacher says he went to Hell and back. The plays should help build a cultural foundation with the students (and some teachers too). Keep too much sophistication and controversial matters out of the plays. Let the students grow, untouched, until they can understand, digest and smell a familiar odor!

A speech and English teacher for six years, has attended 12 productions:

1. The Director is stale--He directs "safe" shows.
2. The entire production staff and shows are playing to a white public in an area (schools) 60% Negro.
3. Sick! Sick! Sick!

A science teacher for 13 years, has attended none of the productions:

> A large number of students are absent on the days they are assigned to attend the repertory theatre.
>
> I feel that the program has been a waste of time and money.

A chemistry teacher for five years, has attended eight productions:

> The students it should reach do not attend. Selection of plays in very poor taste, usually.

An English teacher for five years, has attended two productions:

> My school withdrew from the project for many reasons, probably the most important being that our students were almost assigned to the worst seats in the theatre. At least half the students were unable to see at least half the stage, and almost all were unable to hear the dialogue. How could anyone benefit from this?

A mathematics teacher for 25 years, has attended two productions and "didn't care to see any more than that":

> Does not justify making students lose a whole day of school 4 times a year.

A teacher of religion and physical education for one year, has attended four productions:

> However, I find three things basically wrong with the Repretory [sic] Theatre. First, the selection of plays is poor. Except for Shakespeare, I found the other three productions to be of little value to the students. Second, the actors are of less than second-rate stature. I have seen better acting at the theatre at L.S.U.N.O. Third, the direction of the plays leaves quite a lot to be desired. In other words, try and find someone beside Stuart Vaughan and his wife.

Other unfavorable comments, some of which are reflected in the mixed reactions quoted below, focused in particular on play selection, absenteeism, audience behavior, and the quality of the productions. The range of favorable responses is fairly well represented in the selected sample that follows.

A guidance counselor for 21 years, has attended 11 productions:

> The Educational Laboratory Theatre Project was excellent---for those who were interested. These were, for the most part, the better students who were already exposed to such experiences.
>
> The deprived students, for whom the project was directed, were usually absent from school on the day they were to attend the theater. Those that did attend did not display much interest.
>
> Rome was not built in a day. Likewise these young people who have not been reared in a cultured background cannot be expected to enjoy such experiences over night. Such programs should begin in the early stages of education before habits are formed and before ideas are formulated. At this time the child is less likely to reject something that is new and different.

A home economics teacher for five years, has attended 11 productions:

> Most of my students complain that reading and digesting the play beforehand makes the play itself "deadly dull." I, personally enjoyed each play because it was for me pure entertainment because I was able to view the play as one ordinarily would--with no real study beforehand.
>
> If the student must study the play why not have him study it after each performance (this also would cause more students to attend).

An English teacher for 30 years, has attended ten productions:

> Tremendous contribution to a culturally retarded area like New Orleans. All they revere is their "dear Carnival season." However, if it is to merit sincere support of the entire school-community population, it MUST present a racially integrated cast with Negroes playing roles that do not speak prejudice.

A history teacher for three years, has attended eight productions:

> Of course you can't please everyone, but "Chairs" was the worst experience (theatrical or otherwise) I've ever encountered and "The Bald Soprano" just a notch higher. All the others I've enjoyed quite a great deal. Even a lot.

A history teacher for 15 years, has attended ten productions:

> It seems to me that the real question was whether or not the money could have been spent in another way to achieve greater results. I just do not have any fixed ideas about that question. I enjoyed the productions enormously as did the students from culturally rich homes. A few students seem to have decided on careers in the theatre primarily as a result of the Laboratory Theatre experiences. As with other areas of experimentation in education, lasting results take a much more prolonged period of work than most people are willing to accept. Results will be slow whether people like the idea or not.

A high school principal, formerly a social studies teacher for 20 years, has attended eight productions:

> Project was good, timing was bad.
>
> The project never did reach those for whom I think it would have been most valuable. They stayed at home on the day of the production.

A librarian for 13 years, has attended six productions:

> There is nothing wrong with the theatre itself, but I do believe a better selection of plays could be made if the purpose of developing a love for theatre among teenagers is to be achieved. Some of the plays were just too far beyond their new developing taste for theatre--they get bored so quickly with a great deal of dialogue.

A mathematics teacher for seven years, has attended four productions:

> I know of several students, who after graduation, continued to attend the performances in the evening.

A mathematics teacher for two years, has attended four productions:

> New Orleans supposedly is a cultural center of the United States. However, the vast majority of its citizens (I am a native) know little or nothing about the theatre, including myself. Your productions have given us a chance to overcome this handicap to some extent.

A librarian for 20 years, has attended all of the productions:

> We hope that it continues for many years to come and becomes a permanent part of our cultural environment. It has added something to New Orleans that was missing.

A Spanish teacher for 12 years, has attended nine productions:

> Also, the entire school program was enriched, especially the English courses. But even in my second and third year Spanish classes, I found the common experience my students had gave an excellent opportunity for informal practice in conversation in Spanish.
>
> Similarly, teachers of other courses found the program helpful.

A guidance counselor and theology teacher for 12 years, has attended twelve productions:

> One of the finest ways of exposing our young people to art, literature, and culture.
>
> Our students (boys) were overwhelmingly favorable to the program.

A French teacher for eight years, has attended 11 productions:

> This program reached more students, enriching their lives more than we will ever be able to measure.

An English teacher for ten years, has attended 12 productions:

> ...has helped close, to some degree, the cultural gap between our students and those of the majority group. It has given our students something real and meaniful [sic].

An English teacher for 17 years, has attended all of the productions:

> I have used some of the techniques of improvisation, and more than 50% of the students participated and enjoyed the experience.
>
> I hope the project will continue in New Orleans. A foundation has been laid, and I believe a very worthwhile structure can be achieved through the very able Repertory Group which we have here.

A teacher of social studies and business courses for 15 years, has attended four productions:

> I believe that these productions are of great value to the high school students who study them and see them. The students, of course, will not fully appreciate this opportunity given to them until they are out of school for several years.

3

An English teacher for seven years, has attended 12 productions:

> There is no way to adequately evaluate the usefulness of living theater made available to school children. For some of these youngsters--many of them--it was their first experience with any theater, amateur or professional. As a whole, the students responded, vocally & in deeper ways. How to actually evaluate the increased background and development of each individual student can not be done. I believe Rep was the single, unique experience that these students had during the three years of its existence.

A literature, social studies and religion teacher for eight years, has attended nine productions:

> I know many students have gone back to see the productions a second time on their own & have been stimulated to go see other productions. These same students had not evidenced this interest previous to the Project.

A teacher of literature, English, history, and art for two years, has attended 11 productions:

> In teaching English these past years I've seen the students' interest increase dramatically for literature really comes alive directly before their eyes at the theatre. For most it has been an experience they would never have gained elsewhere.

A mathematics teacher for five years, has attended six productions:

> I especially enjoyed these plays because it was my first experience with the live theater and from these plays I got a fuller understanding of what I once considered "just a boring play."

A teacher of business courses for 13 years, has attended six productions:

> The Educational Laboratory Theatre in my estimation is at least an attempt at raising the cultural and intellectual level of the students and adults in the New Orleans area; for the most part, ELT succeeded.

A history and Spanish teacher for 26 years, has attended six productions:

> I think it is both entertaining and educational. A very worthwhile experience for students and teachers.

A music and humanities teacher for 19 years, has attended ten productions:

> One of the strongest factors in our specially arranged programs--called Fine Arts--in our school has been the existence of the Repertory Theatre. We have arranged for members in this course to witness the demonstrations, lectures and workshops which have been offered and drama is so much more a reality to youngsters than it has ever been.
>
> To have the performances of the calibre that we have enjoyed has been inspiration to our students as well as to our faculty members.
>
> I was personally overwhelmed with the imagination employed in all of the productions and the scenery and costumes were equally remarkable.
>
> Please find some way to have it continue.

An English teacher for 23 years, has attended 12 productions:

> The Laboratory Theatre Project is one of the most thrilling and rewarding experiences that I have ever encountered in my life. Naturally the students have been overwhelmed over the plays we have seen thus far. In our classes we have correlated very conveniently what we have seen on stage with our regular work in the classroom. Especially in the area of creative writing or written composition.

The following comments were gathered from forms completed by teachers of various subjects who accompanied their schools on theatre visits.

From a teaching sister in a Catholic girl's school:

> The repertory has an excellent company of actors. I have enjoyed every one of their performances and hope they will be in New Orleans for a long time to come.

From a faculty member in a high school for the academically-gifted:

> I and most of my students--not to mention colleagues--thought that the production of The Chairs was the only really mature, professional performances of three years of Repertory Theatre. ...Like most of the productions over the past three years, The Bald Soprano was apparently geared to an immature, unintelligent audience who wanted merely to be amused with slap-stick--rather than to experience living theatre for the reasons that Mr. Vaughan mouths to his public.

Another faculty member from another public school said:

> One thing most definitely came out of the productions: Ionesco made both teachers and students think!

The comments below were written by a teacher on the End-of-Project questionnaire in response to the question which asked whether the Project should be continued.

> ...In recalling the twelve plays, I think that an effort was made to brainwash our youth with radical ideas. The Shakespearean ones were protest against parents. Charley's Aunt was against the mores of the day, The Crucible and Enemy of the People against government, Arms and the Man belittled patriotism.
>
> I resent our tax money being used to destroy conservative American standards. And, horror of horrors, the grand climax was the futility and purposelessness of life in the outrageous last presentation of two plays.
>
> Oh yes, Tartuffe showed that the outwardly good man is rotten at the core. This pattern was obvious only lately to me.

Elsewhere on the questionnaire, the same teacher had written:

> You failed us! When we are having so many problems with integration you even went out of your way to hurt us with Protest. The last two one-act plays for immature students was [sic] indefensible. They need inspirational plays with universal and uplifting material.

A final source of comments from administrators was responses to an open-ended question on an end-of-project questionnaire that was mailed to every principal in New Orleans and Rhode Island. It was worded as follows: "Imagine the clock has been turned back more than three years and the plans for Project Discovery have just been announced. If you were asked for suggestions about how the plans might be revised so that the project would run smoothly and students get utmost benefit what changes would you suggest?" The two most frequent suggestions were 1) that the program not be compulsory for all students and 2) that teachers, administrators, and students have some voice in play selection. A sampling of the New Orleans administrators' comments follows.

§The study packets were valuable since overloaded teachers had no time to do research on plays they were sometimes unfamiliar with.

It was a problem with half the teachers gone and large numbers of Freshmen remaining home. Plays would have to be class level and divided between the 4 classes if this obstacle were overcome.

§I have only one criticism--and the situation is less acute this year than in the two previous years.

I think that the study packets prepared for teachers are well done. However, too many teachers seem to feel that they must use all of the material, and too much time is spent teaching the plays. In addition, the let's-read-the-play-in-class activity crops up too often. I feel that a better understanding and appreciation of the theatre should be one of our objectives in high school English. However, it is only one of many.

Perhaps there could be a more realistic appraisal of time to be spent "teaching the plays."

§Have it filmed and presented to the students in the classroom.

§If Repertory remains an educational project, the students should be allowed to make suggestions as to the plays they see. The plays do not have to be all modern plays, but they should be relevant to the life of the student. By this I do not mean that they should necessarily be related to "problems" of today. In some instances the plays should be given merely to entertain. The fact that the plays were presented as "educational" cut off some interest from the very beginning.

Another suggestion might be that particular performances be for Sophomores only, for Juniors only, for Seniors only. There is a vast gap between Sophomores and Seniors--mentally, emotionally and approach to maturity. To the Sophomores, many or most of whom have not witnessed live theatre before, going to Rep is an exciting experience. They enjoy everything because it is all so new, whereas Seniors, whose excitement has diminished, are looking at the play itself--the acting, the production, the story--looking at it in depth, expecting something from it.

Of course, all my observations have been made from the students' point of view. From an adult point of view, they would differ somewhat.

Personally, I think Repertory is great--if not perfect. I think it's time N.O. has professional live theatre and I hope Rep will be with us permanently.

§1.) I think that if no effort is made in a school to study the plays before attending them it would be better for all concerned that such schools not participate. It was obvious that many students sitting behind us at the last repertory play were not prepared for theater of the absurd. This was most annoying to students and teachers.

2.) I think the entire program was beautifully organized and was a genuinely enriching educational experience. The little inconveniences caused in scheduling were nothing compared to the richness of the benefits gained by both students and teachers.

Long live Stuart Vaughn and his whole team!

THEATRE COMPANY REACTIONS:
NEW ORLEANS

Late in the spring of 1969 eight interviews were conducted with members of Repertory Theatre, New Orleans. These interviews were planned to obtain statements of opinion concerning the accomplishments and failures of the Project as it neared the end of its third year.

The criteria used in determining which members of the repertory company would be interviewed were availability and duration of their participation in the Project. The interviews were tape recorded and transcribed. A general content analysis was then made of each interview. The same questions were asked of each interviewee, and covered the following topics:

1. The reasons for the establishment of the Educational Laboratory Theatre Project; those goals being accomplished; those goals of the Repertory Company and the school systems seen to be in conflict;

2. Actor participation in in-school services; types of services; value of services;

3. General student behavior in the theatre; changes over three years; specific observable reactions over three years;

4. Actors' opinions concerning the significance of the productions for the students;

5. Specific examples of students who have been sufficiently influenced by the Project to change their activities or plans for a career;

6. Suggestions from repertory company members for future educational theatre involvements, based on their experience with the project.

Members of Repertory Theatre, New Orleans centered their discussion of the Educational Labortory Theatre Project's goals, accomplishments, and conflicts around two specific topics: (1) The establishing of a resident professional theatre where none had previously existed; (2) The exposure of New Orleans' high school students to live classic theatre, thereby broadening their educations and their lives.

The majority of the respondents felt that the goal of exposing large numbers of students to professional, live theatre had certainly been achieved. They pointed to the experience as a valuable human one which most of the high school students might never have had. Praise for its value ranged from "It showed the kids that the English language is a living language--that dramatic literature is alive" to "It has given the students a picture of the world as it was yesterday, and, as it is today, and has created in them an audience for the future." One actress stated specifically that she felt the Negro schools, and other low-class schools, had benefitted most from the Educational Laboratory Theatre Project and that it had "enriched their lives" especially.

There was a great deal of concern expressed, however, for the future of the theatre company itself. The achievement of the goal of permanently establishing the theatre in New Orleans was questioned by five out of the eight respondents. Looking back on the three years of the Project, one actor said that in terms of simple mechanics--presenting plays to all the students for three years--the project had been a success, but that the future of the company in New Orleans remained to be seen. He questioned whether the company had made itself a part of the community as an artistic entity. He concluded "We've had a very good public, an increasing public, but not enough of a public yet to support the theatre by itself. We've been supported mainly by our school program." It was clearly expressed by other members of the company that the necessity for more support from the community and for more time for the company to strengthen its roots there was of the utmost importance to their survival.

The discussions held with the actors concerning the conflicting interests of the Repertory Company and the educational system touched on many points. Six out of eight persons questioned felt that conflicts had existed and referred to specific situations which they had encountered during the Project. One actor pointed out that for a theatre company to be involved with a public school system was not necessarily in the best interest of theatre and that it inevitably led to misunderstandings. He stated that the choice of plays that could be produced and the manner of their production were limited by the involvement with education. At the same time he defended the ability of today's high school students to accept life as it is ("The kids are far less shockable and obsessed by things than their parents") and the importance of their being exposed to any play of "content" without its being censored by educators. One actress expressed reservations about "Whether professional theatre and education can be wed" and pointed to "The blatent censoring of plays by the educational system." She went on to say that the committment to education had dulled the theatre's image in the community and that, at that point in the Project, the school systems were indifferent to the fate of the Repertory Company. Four other members of the company mentioned the instances of play censoring by the school system and allowed that this had added to their reservations concerning successful theatre-education ventures in the future. One of them put it: "We had one of our plays this spring censored by the school board, which I think is scandalous, and sort of shameful that we should be compromised in that way." Another, in reference to this same incident which came late in the third season of the Project, lamented the great communication failure between the schools and the theatre. "How little we've gotten together and understood each other." She added that the gap between the theatre company and the educational system had widened because the schools continued to persist in thinking that the plays presented to the students had to be "acceptable" literature and were not valuable "simply in themselves." "And, then they have to be presented in a certain way, with identifiable educational materials and methods of instruction attached--"

Four out of eight of those interviewed expressed criticism of the "educational" money spent to prepare the high school students for all the theatre productions. They questioned the need for the students to be prepared for the shows with curriculum materials and copies of the plays. One actress objected to what she perceived as the schools' "overteaching," at the same time stating that she felt "The overteaching was done on a very superficial level." Three actors objected specifically to the special touring show conducted in the spring to prepare the students for the Ionesco one-act plays in the spring. One said that "There was great misunderstanding here as to what constituted a valuable educational experience for the students." The attitude of other members of the repertory company appeared to be that the experience in the theatre itself was sufficient and, especially for that production. One member, questioning the money spent on the touring show to prepare students for Ionesco, said "Why, they [the students] understand the theatre of the absurd much better than the adults! It's life--it's what's happening right now--the silliness of the moment!"

One member of the repertory company presented a particularly thoughtful view of the conflict in attitudes toward theatre existing in the minds of the educators and the theatre personnel.

> There's a basic kind of difference in operations. The theatre, like any other art, is not a useful thing. It's play--professionalized play. It is not particularily useful, and when people try to make it, or any art, useful, its very nature, its essence, is undercut. The very thing that's good about it--the expression of play instincts in us, bringing out our deepest feelings about ourselves and

> helping us to see ourselves in a more complete way--is threatened. However, I guess educators try to see materials that they present to their students in a more utilitarian way--towards tending to be useful. So, there's a natural tug of war between the artist who wants to be free to play and the teacher who wants to make people come in from the playground and sit down. I think the kids have come to the theatre and they've had a marvelous time. Ultimately the mood of play predominates. But, I think, too, it has made whole schools uneasy about coming here because that's just what children do not go to school to do--they come to school to work and to be serious--not to play!

Reaction to the value of the additional in-school services which the actors had participated in was varied. Six of the eight members of the company interviewed had participated in a number of the activities. They included: (1) assembly or classroom participation, (2) seminars or workshops, (3) press conferences and (4) touring scenes from the productions, "Conscience in Conflict," "The Ed and Anne Show," etc. Of these participants, only two of them seriously questioned the value these activities had had for the high school students. One of these commented that he felt the activities were carried out mainly to serve the schools' ends. Four of the others commented on the pleasure their experiences in the schools had given them, but were in agreement that it was an increasing burden on their time with performance and rehearsal schedules so tight. Several actors commented on the mutual benefits of this experience. One said that it reinforced his understanding of his own ideas and helped him, too, to understand more fully the role of the teacher in the classroom. Another explained the value of these in-school services saying:

> The school visits have been rather truncated necessarily by time and money, but were of great value to the students. I think the students' consciousness was expanded by the presence of live actors in the schools. Their concentration on the actors in the theatre was heightened as a result of knowing them, in the schools, too.

One actress said that the kids learn that the actors are real people and she felt it gave them a much greater awareness of the theatre as work and as an art form. Another actress reflected that perhaps there could have been more effort made in the area of "conditioning" the students about their role as an audience, discussing the necessary actor-audience relationship which is so different from that expected from students watching television or movies. She added that this would have been more valuable than the play reading and the other kinds of preparation for the experience.

The actors and actresses questioned were lively in their remarks about student behavior in the theatre. Five of the interviewees felt that the high school audiences had changed as their experience with live theatre increased. The other three were in some doubt as to whether the audiences had really grown in their response to the productions.

Discussing possible improved student theatre behavior one actress said, "I suppose they've gotten better, but since each year approximately one-third of the audience is new and hasn't been exposed to theatre before, it's difficult to tell. She said that there is an "openness" to the experience there in the students when they came to the theatre, and that many schools are able to be quiet and listen. She added, however, that after three years the same surface noises are there--the shuffling of feet, popping of gum, etc.--making it difficult for the actors to project successfully a good deal of the time. One actor said, "The students are more hip to what's going on, but they still need to concentrate on the stage more." Another: "They're more sophisticated in what they react to, with fewer inappropriate responses," and a third: "Their attention span is better; the questions they ask us are much better, too." Several members of the company were in agreement that in general the high-schoolers listened better and responded more openly when in the theatre. One actress felt the students had learned to listen better to Shakespeare in particular. She said, as well, "The students' theatre manners have come along, just through being there and by accomodating each other better."

The actress who had said that the Negro and lower class schools had progressed as audiences, stated that throughout the three years of the Project several affluent public and private schools remained notorious for their "consistent rotten behavior" in the theatre and "They neither listened nor cared."

And one actress said that the behavior of the student audiences had not changed as much as that of the members of the company. She said:

> The company has been changed and influenced by the high school audiences through such steady involvement with them. We have been led along by them and have found ourselves playing to them for laughs all this year. We catch ourselves literally saying 'look here', or 'listen to this'. So I don't think so steady an educational theatre diet is healthy."

Commenting on the constant reactions of the boys and girls to anything "the slightest off-color or sexy" another member of the company said that the prevalence of so much reaction of this nature pointed to the need for better sex education in the schools.

An actor pointed to the fact that "The kids break up over any comic business to a ridiculous extent and sometimes stop the show. It's sometimes difficult to get them to sustain their attention from point to point."

Each one of the eight interviewees had definite opinions about the many audiences which had been segregated by sex throughout the three seasons. They were unanimous in their belief that mixed (boy-girl) audiences were infinitely more natural, better audiences. Of the audiences segregated by sex one said, "The boys are raucous and raunchy, the girls are silly and nervous," another, "They're definitely grandstanding for each other," and a third, "They're hyper-sensitive to each other with ribald by-play taking place between them at a distance." One actor termed it "sociologically absurd." An actress went even further to say "The high school theatre audiences are segregated by sex, by color, and by income bracket as well! It's absolutely stupid and every possible way of creating or reinforcing misunderstanding between people is being utilized in that situation." One actor commented, "I think that what happens is the more homogenous the group is, the less willing the individual in the group is to give himself up to the experience because he's so sensitive to the thing around him." This actor contributed his views that any audience which is a "specialized" audience, such as a theatre party, benefit, or a student group, comes in with its own prior "coherence," "sense of community" or "identity" and behave according to this in the theatre. He felt they weren't molded into a cohesive body by the play because they'd already made themselves into something solid which tended to outweigh what was going on on stage.

> It's inevitable then if you get 1500 students who are all from the same school and segregate them by sex, or by race, or by grade or class, or however they're arranged in the theatre, that they're going to be a tough audience in the sense that they have an identity already--and that means that the individuals in that group are going to be conscious of their groups and how they relate to the people that they're with. So that it's harder, often, to get them to accept the life on the stage as a consequence. Tom Coley [a jobbed-in actor]said it was like riding a wild horse, playing the Crucible. I think that's the outstanding characteristic of the behavior of these audiences. I think it would be interesting if some day a student theatre program could be so designed that the students could attend it in a more heterogenous group. I think the students who come to the theatre here in the evening with the adults learn a lot more about the play and about themselves and experience more of the play as

a consequence of being with a broader group.

When questioned as to specific reactions of the students which they could recall, several cautioned that it was sometimes difficult to determine whether applause, rhythmic clapping, and standing ovations were direct appreciation or response to the play or whether it represented school tradition or another form of "pre-conditioning."

Several laughingly recalled a performance of Romeo and Juliet during the first season when students threw spitballs on the stage and caused the performance to be cancelled half way through. They went on to say that later the school attending that day became one of their best audiences. An actor recounted that one especially good audience caught his attention for Twelfth Night. The students seemed to catch every bit of humor in the play, even the most subtle innuendos. He commented that to be so sharp they must have been well prepared in their classrooms.

There were several references to the Crucible as a play which brought strong and moving reactions from the students. Three of the actors pointed to Ionesco's Bald Soprano as reaching the student audiences much more effectively than the adult ones. An actor said "They love the farce and madness of this." One actress quoted a high school boy as telling her that it was a very funny and authentic comment on life in America today.

Six members of the acting company commented on the popularity which they thought the Shakespeare productions had each season. Four of these respondents thought that these productions had been the most widely accepted and the most significant for the students. They were certain that students displayed an increased understanding and appreciation of Shakespeare as the Project progressed.

Two actors felt that the students were much more receptive to comedy than to any other form of drama. They both named Charley's Aunt as the standout production for the students with Arms and the Man and The Bald Soprano following it in that order. Several others mentioned that the plays involving an individual or a group against the establishment had tremendous appeal for the students and cited The Crucible, St. Joan, and Enemy of the People as having been favorites. There was a general disinclination among the actors to be absolute in their opinions of which plays had had the most impact for the high school youngsters. Several mentioned that they didn't feel qualified to make judgements of this nature, and one quickly added that his ideas about which plays had been the kids' favorites would probably be his own favorites.

When questioned whether they knew any student whose activities or plans for a career had been changed by the Educational Laboratory Theatre Project, five of the interviewees answered the question affirmatively and three answered it negatively.

Three of them talked of specific girls who were involved with Repertory Theatre in one way or another as ushers or members of Teens 'N Theatre and seem inspired to take up theatre careers. One actress said she was helping a senior girl who wants to be an actress, but that she would discourage her as much as possible since it is such a rough profession to break into. An actor recalled two boys from an archdiocesan school who have gone into drama activities there as a result of the Project. He mentioned that one recent New Orleans high school graduate was now with the Barter Theatre in Virginia.

In looking back over the three seasons of the Project repertory company members had a number of ideas about future educational theatre programs. Most of them mentioned that theatre attendance should not be compulsory for the high school students. One did say that perhaps attendance should be compulsory one year, followed by a voluntary year as it would be an interesting way to see who came back. Another advocated a nominal ticket charge. Five discussed the idea of students seeing the plays in a more dignified way, eliminating the "herding by group." It was strongly suggested that a better seating arrangement be considered with no segregation by color, sex, or school. Use of tickets, ushers, and student attendance at evening performances with adults were all discussed.

Plays with more relevance for today's generation of television watchers and movie goers were suggested. Also mentioned were more experimentation with the graphic arts, fuller use of music, and more involvement of the students themselves.

Above all else the company members felt that the resident theatre itself should be well established before any educational committment was undertaken. One actor said that it was important and essential for a theatre company to be able to maintain a strong identity and a strong artistic purpose in the face of all its audiences. It was generally felt that the theatre company should have the authority to set up and administer any educational program it undertook. Two of the actors were concerned that their company was not integrated, and pointed to the importance of this in the future. An actress exclaimed, "We've been telling the students, it's a white world!"

Four actors pointed to the adverse effects of there being so many student performances each week and at such an early morning hour. It was agreed that no early performances had the quality of those performed later in the day. One actor speculated that in a future educational theatre experiment the first season should be "pure theatre--going with no curricular activities or preparation--with the theatre experience being unique." He said that, then, at the end of this season, evaluation should be made of this type of educational theatre before another season was planned.

DIRECTOR'S AND EDUCATIONAL SUPERVISOR'S STATEMENT: NEW ORLEANS

As we indicated in a chapter parallel to this one in the Rhode Island portion of this section, opinions about the Project had been gathered from many sources during CEMREL's research on the Project, and the views and evaluations of the principal figures in the theatres and schools had been obtained in interviews and conversations. But, as the end of the third year of the Project neared, it became clear that some sort of formal evaluation of the entire experience from the point of view of the principal participants was essential. Identical letters were therefore sent on February 26 to Adrian Hall, Stuart Vaughan, Rose Vallely, and Shirley Trusty, asking that, at their convenience, they provide us such a summary evaluation of the Project.

The letter solicited such statements with the understanding that each one would be printed in CEMREL's year-end report in its entirety with "no unauthorized editing or revising." The statements of Mr. Stuart Vaughan and Miss Shirley Trusty which are written in the form of letters to Mrs. Barksdale are reproduced on the following pages.

March 28, 1969

Mrs. Mary Louise Barksdale
Central Midwestern Regional
Educational Laboratory, Inc.
10646 St. Charles Rock Road
St. Ann, Missouri - 63074

Dear Mary Louise:

I know I received a letter from you asking me for some conclusions about the project now that we are in the final year. I can't find the letter, but I remember you said something about my remarks remaining anonymous if I desired. On the contrary, I hope that you will identify me clearly, but please use the following material in its entirety if at all, for these are matters about which I feel quite strongly.

SOME CONCLUSIONS REGARDING THREE YEARS OF THE EDUCATIONAL LABORATORY THEATRE

A resident professional theatre has been founded where none existed before. Its admission paying public has grown in size and in the quality of its appreciation. Each year an audience of 42,000 high school students has had a chance to see high level performances of great plays. All this has been accomplished with commendable smoothness by both the professional theatre people and the educators involved. Only an occasional ripple has marred the surface, and the deeper tensions and problems have not disrupted the relationship with either our student or adult audiences. Uniquely, all this has been accomplished with the aid of government funding. New Orleans is the first professional theatre actually funded with government funds since the W.P.A. Federal Theatre of the 1930's, which was a relief project and in no sense represented a government commitment to arts support. Nothing which I say later in these comments is intended to negate the accomplishment of three completed seasons. The professional problems have been severe; the educational innovations have been unsettling; and the pooling of government funds from

uart Vaughan, Producing Director

several sources has required special tact and manipulation. Our greatest advocate and most staunch supporter has been Mr. Roger Stevens, Chairman of the National Endowment for the Arts, and though the Office of Education people and the Orleans Parish School Board people have continued to work steadily for this project's goals, without Mr. Stevens I am sure everything would have long since stopped.

I, for one, have learned a lot in three years. I shall try to summarize as best I can.

From my three year experience here, I am forced to conclude that it is quite improper to set up a theatre whose major purpose is to serve the educational needs of a particular school system. The nature of both theatres and school systems keeps this arrangement from being satisfactory. A theatre is not simply a tool for the mounting of theatrical performances, but an organic artistic entity with an important life as an institution. It must be free to respond to the artistic needs of its creative leaders, its actors, its designers, its audiences. A theatre can perform an educational function, but only if the school system is willing to relate its programs to what the theatre is doing - - in other words theatre can be the initiator. A school system is a bureaucracy. It has political responsibilities within the community. It has tasks of keeping discipline and order which are not in the highest sense educational nor in any sense related to a theatre's purpose. A school system is not free to sponsor all activities which it knows to be worthwhile, particularly in the theatrical area. For example, any educator would admit that Tennessee Williams is an important writer and that STREETCAR NAMED DESIRE is a great play, but that play belongs, with many plays, in an area of subject matter which the school system can commend but cannot compulsorily include.

Our student audiences have not been seeing plays under the best conditions. After all, most plays worth doing have been written by middle-aged adults for consumption by middle-aged, middle-class audiences. When students attend a play surrounded only by students, the audience response creates an emphasis which no author could have intended. I don't mean it is always a bad response; I just mean it is a peculiar response. Plays are not written to be heard by audiences composed of only men, or only doctors, or only girls, or only high school students.

Much if not all of what has been done in school to prepare students for plays has been damaging, I feel, to the excitement and first-time experience of the theatre. The very necessity of attending is false. Going to the theatre should be a matter of choice. Reading a play ahead of time is false; all authors expected their audiences to be experiencing their version of the story for the first time. Few teachers are qualified to excite and lead classes in appreciation for plays, and a pedantic conversion of plot and construction into test material certainly does no good. We have also found that teachers have created improper expectations. In connection with our current production, **ENEMY OF THE PEOPLE**, it is easy to see that some teachers have not understood the comedy inherent in Ibsen's original play and in David Scanlan's version. I know that it takes longer to awaken the students to what we are actually doing on the stage than if they had had no preparation at all. I object, as well, to the money spent in this project on buttons saying "Who is the Bald Soprano?" and on printing colorful teaching materials. At the moment a $10,000 "pilot project" is being contemplated by the educational end of this program, in which community actors will be sent around to play school assemblies with a bad little script purporting to lay the groundwork for the viewing of our Ionesco double bill. This is particularly painful at a time when the operating funds of the theatre were cut by Washington fiat after we had already made contractual commitments. In other words, the theatre management or the community, or somebody, is supposed to make up a $25,000 deficit out of somewhere in order that high school students can see plays, while $10,000 is being spent by the educational end of things to do an assembly project which appears to me to be of nebulous concept and value. But this lack of regard for the health and well being of the producing arm of the project has been typical of our relations here.

Part of the problem has come from the fact that the operation of a major American theatre has required personnel of quite high caliber. The organization of the school system has caused the director of the theatre to be equated in terms of communicating processes with the recently promoted high school teacher who is Project Supervisor for the Educational Laboratory Theatre Project. A proper alignment might have been for the director of the theatre to have dealings with the superintendent of schools, who is an able gentleman of first rate capacity. None of his subordinates, and the Project Supervisor is quite low on their scale of precedence, are really capable of handling the educational artistic and administrative questions which have arisen over and over again in this project. This desparity of level has, I believe, caused most of the unpleasantness which has occurred. It all goes back to my earlier premise that a theatre is an organism with its own dimensions and autonomy, and an organism which is infinitely more complex and difficult than a school system. When a professional theatre is made part of a university, for example, there is sooner or later a rupture because a theatre can't be part of another institution any more than a mouse can be part of an elephant, unless, of course, the elephant eats the mouse.

The artistic limitations of this project, beyond the communication difficulties, have been severe. It has been a destructive drain on our artistic caliber to play the same play for students and adults in the same week. Try as we will, the student audiences inevitably force upon us a heightening of obvious values along with overplaying and tension, due to our need both to explain the play and to hold attention. It is my opinion that the prolonged pre-season student performances at Stratford, Connecticut have ruined the artistic caliber of that institution. Although our productions are not as undermined as they could be if we played them for two solid months to nothing but students, we do suffer.

Plays which the school system can afford to sponsor and plays which belong in a high school curriculum are not plays of compelling general audience appeal. An initial part of the structure of this theatre was that the same plays had to be performed for both audiences. That was all the money there was, and all the time, too. While we have offered respectively interesting seasons, they have lacked the spice of the daring and the new which would have helped ticket sales. This would not be important if the student performances were paying their own way. They have never done so. In fact, the adult admissions have been very necessary to keep the theatre open. Yet the school authorities have given only grudging lip service to our need for salable seasons.

Five-eighths of our weekly energies are devoted to serving student audiences. It would seem that five-eighths of our total income should then be derived from the student audiences. It has never been so. This is an inequity which ought never be perpetrated again.

Every year costs have gone up. Rental has gone up, materials for scene construction and costume construction have risen in price, and the artistic continuity necessary to develop a theatre ensemble has meant salary raises as people have stayed on for succeeding seasons. Yet there has been a decrease in the money provided for each succeeding season. It is as if the reward for doing effective work was a cutback in funds. Particularly in the case of the National Endowment for the Arts money this has been a severe hardship. Everyone connected with the project had understood, though perhaps it had never been put down in writing, that we were to be funded by the National Endowment for the Arts at $165,000 for each of three years. Only at the end of our first season did we discover that this was not to be the case. I have never complained aloud about this, but I always felt that the ground rules were changed on us in midstream.

The initial three year timetable was, in my opinion, too short. Perhaps five years would have been a more realistic time. Certainly no theatre in the United States has been able to develop a genuine identity in a three year period.

At least one of the goals of this project was to establish an on-going professional theatre for New Orleans. At present writing we are in the process of once again reorganizing our Board of Directors, in the hope that the energy can be found to raise money for the future. The future looks brighter to me in one respect at least. We will no longer have to cope with massive school involvement. Since we will not know until midsummer what the possible involvement of the various schools will be, due to changes in funding procedures, Repertory Theatre, New Orleans, is planning fall and spring seasons independent of student attendance. The student performances will be contained entirely in the two month period, January-February, 1970. For the first time we will be able to devise a season of plays which represents us artistically. For the first time we can contemplate moving to a rotating policy, a policy of scheduling much more viable artistically. For the first time we are able to consider only the proper tasks of a theatre, without being dragged down by second-rate minds hopelessly entangled in false notions about theatre and theatre education.

My involvement with secondary education during this three year period has reversed my attitude toward the public schools. This is a personal note but perhaps it expresses the depth of my feeling. I could not, in good conscience, submit a child of mine to the kind of teaching which I have seen in operation during my three years with this project. I am a product of public education in Indiana. Looking back I feel lucky to have gotten through with half a mind. When, at every performance, 20 to 40 teachers spend the time smoking in the arcade, I wonder that these students emerge with any training at all. The Project Supervisor for the Orleans Parish School System has been largely concerned with evoking girlish enthusiasm and preparing things which will give her a good scrapbook. She is, I hasten to say, the best of the lot. It is little wonder that I note no improvement in audience responses between the first year of this project and the third, since none of the local people have understood what the great potential of this project was. Student audience response has never been bad; and it probably is true that the bad teaching is so bad it simply makes no impressions. Nevertheless I do not feel that a new generation of theatregoers has been built. The deadliness of the classroom teaching and the compulsory nature of attendance along with forced discussion and examination based on the plays, has for the majority of the students carefully leveled the theatre experience off so that it is safely compatible with the other nonsense which goes on in high school.

I could not recommend establishing further new theatres on this basis. I would strongly recommend, however, that Title III funds be used to purchase books of tickets to regular performances at existing theatres. These tickets could be distributed to those students who want to go, who would then attend, not with their peers, but with adults, thus learning to participate in what is essentially an adult activity. Theatre is first of all entertainment, but it is the highest type of entertainment, in that it enriches our life experience through vicarious involvement. This kind of involvement is all but objectified out of existence for the student audiences in the Educational Laboratory Theatre Project. I am astounded at the resilience of those student minds which can still find our theatre exciting in some measure. Theatre attendance, subsidized by government funds, but of a voluntary nature on the part of the students, would insure access to the art for those who can get something out of it and bring something to it.

Both Repertory Theatre and the school system now face a transitional time. It is apparent that federal funds in past amounts will no longer be forthcoming. Nevertheless, there remain available funds under Title III for attendance at performances. Much as I would like to see the kind of voluntary program initiated which I suggest above, I think we should continue within the existing framework to retain the school system's interest in building theatre appreciation. Our plans for next season, based on some of the observations noted above, entails mounting fall and spring seasons for adult audiences, and placing our student performance within a controlled period of the year - possibly the months of January and February. During this time, the theatre would perform only for students, and the school systems involved could select performances from our existing roster of plays, or with sufficient prior notice they could ask for particular plays they might want to see. This arrangement has the advantage for us of breaking the connection between the educational and the adult performances. I believe we will be able to do each task better as a result.

It is our hope that students introduced to theatre through this project will become members of our regular theatre audience in future years. Everything we can do to make the theatre more exciting and compelling for them will help us achieve that goal. It is in this spirit that we make our plans for the fall season, and it is in this spirit that I have gone into my reservations about things as they have been done in this project in the past.

Sincerely,

Stuart Vaughan

SV:rb

NEW ORLEANS PUBLIC SCHOOLS
CARL J. DOLCE, SUPERINTENDENT

Educational Laboratory Theatre Project
Ground Floor, 546 Carondelet Street
New Orleans, Louisiana 70130
May 23, 1969

Mrs. Mary Louise Barksdale
Administrative Assistant
Central Midwestern Regional
Educational Laboratory
10646 St. Charles Rock Road
St. Ann, Missouri 63074

Dear Weezie:

This is my third attempt to write a summary report for CEMREL regarding the Educational Laboratory Theatre Project, New Orleans, and I am determined that this time shall, indeed, be the charm. What do you say about one of the most rewarding, frustrating, and complex encounters of theatre and education?

Educational aims of the project as stated in the original project proposal read, "to introduce students to drama as a viable expressive form, and to enrich the study of drama through innovative involvement of a professional company." These goals, I feel, have been met. Through attendance at twelve productions, the world of theatre has been introduced successfully to thousands of students and educators and has found an exciting and developing berth in the school program. The many ramifications of the program have added dimension to the full potential of the theatre involvement.

Are other comparable theatre/school ventures worth pursuing? What say the pioneers of the field? This pioneer says, "yes." With any march into the wilderness, one must expect to face pitfalls and to come out with battlescars. We have found the pitfalls and encountered the battlescars, but the end results have certainly been worth it. As I reflect on the thousands (120,000, actually,) who have experienced a direct impact with the living theatre and with the literature that serve as its blueprint, I cannot help but feel immensely gratified at the opportunities and doors that this project has opened and the lives that it has deeply touched.

The fact that all secondary students within individual participating schools attended, that all public and parochial schools in the New Orleans Metropolitan Area were represented, that the program was incorporated as a feature of the English curriculum program, that all students received reading copies of the plays, and that there were a range of closely coordinated activities and teaching supplements, all significantly contributed to the general community and school impetus and endorsement of the program.

The theatre opportunities offered have been instrumental in helping teachers and administrators to expand and re-evaluate the boundaries of the "classroom" and have offered new opportunities for assessing the role of the arts in general education. The students have been exposed to an entirely new dimension of the arts and have embraced it. This student affection has been an eagerly received motivating force to all individuals concerned with the project.

In the light of the three years experience with the project, I would recommend the following guidelines:

1. There must be understanding between the theatre and the educational institutions as to the objectives of the other. Understandably, the theatre will focus on the development of an artistic product and the development of a thriving and financially successful theatre. The educational objectives of this project were intense ones, and all schedules, study materials, communication networks, student workshops, teacher inservices, and other activities were all calculated to provide an effective theatre and educational experience. The theatre must recognize the educational goals, and not view them as a challenge to artistic integrity, or as a threat to the artistic product. Going to the theatre without the coordination of proper preparation and followup does not constitute a valid educational experience in terms of project aims. The theatre must recognize this, as the educational institutions must recognize the theatre commitments to its own natural functions. Areas of confrontation must be recognized and worked out satisfactorily for all. In the past, most theatre/school ventures in the U. S. usually meant discount tickets at previews or for limited engagements of the theatrical productions to schools who wished to attend. The Educational Laboratory Theatre Project was beyond that simple type of involvement of theatre and education. At the risk of laboring the point, let me say that the understanding or lack of comprehension as to the objectives of each group can determine the outcome of a successful or non-successful theatre/school venture.

It is to be noted here, that this viewing of objectives is in no way limited to dialogue or negotiations between project directors and artistic directors but permeates the way all participants in front of and behind the footlights relate to each other. Although administrative agents from both theatre and education influence the effectiveness of the project, the individual schools, students, and facilities have formed very strong opinions concerning the theatre, both in its attitude or general image, as well as in its productions. This is particularly true in the case where the same theatre company and staff are available over a three year period. Disenchantment between the two parties can weaken the success of the program; good communication increases it. An understanding of what the other party is about helps everyone.

2. *The selection of plays is the touchiest area of the project because it brings to focus the differing objectives of each group*. The objectives of each group determine their priorities in the selection of plays. No director can be expected to direct a play that is not a happy choice for him in terms of his own artistic desires and in keeping with the realities of his theatre company and goals. Nor can educational institutions be expected to send their students to plays as part of a curriculum program that they do not endorse as valid opportunities for the fulfillment of educational goals. In this project, the plays were viewed as part of the English curriculum program, and the suitability for these purposes demanded certain priorities. Naturally, areas of confrontation occurred. As long as both groups recognize the objectives of the other, solutions can be found. This is the area in which mutual trust, or the lack of it, will destroy or undermine a project, or will result in some satisfactory solution.

3. *An effective network of communication must be established not only between theatre and education but within each school itself and the project office regarding the overview of the program and its implications in terms of the individual school*. Proper orientation and continued communication with the schools can make the difference between a project that is viewed as "an intrusion," or "an unrelated activity that got students out of school," and "*Our* Educational Laboratory Theatre Project," or"*Our* Repertory Theatre."

4. *The purchase of reading scripts for all students in conjunction with the theatre productions provided an extremely effective and receptive educational program*. The educational objectives

of a program of dramatic literature in conjunction with the living theatre productions were not hindered from maximum effectiveness because of lack of scripts for reading, study, and reference. The availability of individual copies for each student provided added dimensions of student enrichment, curriculum fulfillment, and strong identity with the theatre experience.

5. Teacher instruction and assistance is necessary to effectively coordinate and implement the program. The establishment of study packets, inservice sessions, teacher workshops, teacher previews, and constant communication as to the educational opportunities and objectives for both English and speech teachers were significant aspects of the program that are recommended to other theatre/school ventures.

6. Diverse activities serve to increase the dimensions of the program. Student press conferences, drama student workshops, drama teacher workshops, English teacher workshops, teacher previews, visits of actors into the schools, special assembly programs, and the touring show all helped, in our case, to knit the program together with many additional points of entry for both students and teachers beyond the main theatre experience.

7. The planning of a long-range financial structure is recommended to all future projects. It is to the best advantage for a continuing program to have some built-in structural devices for phasing out of funds with specific amounts or percentages of funds designated to be taken over by local agencies. Definite plans do serve as a beacon in the light of differing objectives and the fortunes of politics, finance, and priorities.

   Perhaps, in the case of this project, less money over a longer period of time with continuation beyond a three year period dependent upon a certain percentage of school, state, or community funds would have provided a central objective to work for, and would have channeled energy and commitment into a coordinated effort in terms of program continuation beyond the grant period.

   The U. S. Office of Education and the National Endowment of the Arts are to be commended for their resourcefulness and vision in making such a complex project possible, for without their conception and funds, we would not have experienced the endless opportunities and beauty of the past three years nor would we be in the position of seeking continued new horizons in the arts for the schools.

Sincerely,

Shirley

Shirley Trusty
Supervisor
Educational Laboratory Theatre

ST/gw

SUMMARY AND PROSPECTS FOR THE FOURTH YEAR: NEW ORLEANS

The final year of the Educational Laboratory Theatre Project in New Orleans was overcast by a mutual disenchantment on the part of the schools and the theatre. Both statements immediately preceding this summary reflect (in varying degrees) the nature of this disenchantment.

By mid-May it was announced that the Repertory Company would have another season next year, and a more extensive one. However, the schools, without funds and apparently without any strong motivation to seek funds, were making no plans to offer a portion of the theatre program to student audiences. The future theatre-going of the high school students in the area, after having been encouraged so significantly, will apparently be left up to individual teachers and to the students themselves.

At the end of June, Stuart Vaughan announced his resignation as Producing Director and his intention to return to New York. The Repertory Company, it was announced, would continue with its plans for a fourth season with David Scanlan serving as Artistic Director.

Scanlan has chosen a program of eight plays which he feels has a broader general audience appeal than the previous seasons' offerings. He told CEMREL that the theatre company's primary goal next year must be to establish its identity as a theatre which is responsible to the public and which has no confining commitments to other institutions.

However, Scanlan hopes to capitalize on the interest in theatre which the Educational Laboratory Theatre Project has generated in the past three years, and he plans to provide the schools with educational services similar to those offered in the past. The theatre, he said, will compile study guides for those productions which seem most likely to be chosen for classroom study (Major Barbara, Hamlet, and Shadow of a Gunman). In addition, he foresees the possibility of school tours, a children's play or two, and theatre arts workshops. The company will reserve one week of the season to schedule any school requests for special performances of Hamlet.

The Orleans Parish School Board in its turn has established a Cultural Services Bureau which will seek ways of relating the fine arts and performing arts to the curriculum. Presumably one of the ways will be to facilitate theatre visits.

At the time of this writing, since both the repertory company and the schools are still faced with several major financial hurdles and a number of other administrative decisions, it is hard to predict to what degree the fourth year will utilize the foundations of school-theatre interaction which have been established, but there is some indication that these foundations will not be wholly abandoned.

Los Angeles

LOS ANGELES

1968-69

Inner City Repertory Company

The second season for the multi-racial Inner City Repertory Company opened in October, 1969, with a major production of Raisin in the Sun by Lorraine Hansberry, the first of four productions presented in cooperation with the Los Angeles Unified City Schools for 30,000 eleventh grade high school students representing 47 public and 19 private schools.

The cast for the season's opener, Raisin in the Sun, included Academy Award nominee Beah Richards and eleven other prominent artists from the fields of stage, screen and television. Actor Sidney Poitier and producer-director, Frank Silvera, served as special consultants for the staging of the production. Directed by Hal DeWindt, the production, a memorial to the gifted Negro authoress, was an effective season opener. Most of the theatre critics and educators felt the production had special relevance for a large percentage of the audiences. One critic pointed out, however, that changes were occuring so fast today that even this play as contemporary Negro drama was "dated," and lacking in immediate impact for the youth of Los Angeles.

The other major productions that were to be presented for the Los Angeles eleventh grade students and public were Our Town by Thornton Wilder; Macbeth by Shakespeare; and The Fantasticks by Harvey Jones and Tom Schmidt. Additionally, for the subscription audience, world premieres of El Manco by a young Los Angeles Mexican-American author, Josef Rodriguez, and Eagle Boy by Emathla A. Marshall, an American Indian, were included in the ICCC season. Directors for the season were to be David Wille, John MacKay, Jack Jackson and Lonny Chapman.

The second production of the season, a multi-racial version of Thornton Wilder's Our Town directed by Jack Jackson, received mixed reviews. In addition to the multiracial families, a notable feature of the production was a youthful stage manager who appealed to the student audiences with his manner and dress, and initial entrance backed up by a rock beat. Nonetheless, many viewers felt that the play that followed this introduction was anti-climatic. The production ran from late November through December.

Also in November the Inner City Repertory Company produced its first original drama, El Manco, a play by Josef Rodriguez dealing with Mexican-American life. Directed by David Wille, the show was presented to adult audiences on weekday evenings.

Los Angeles' critics referred to Rodriguez's talent as promising and his play as moving and dramatic, but uneven. During January and February the third Educational Laboratory Theatre production, Macbeth, was presented. A majority of its observers--critics, teachers, and students--felt the production fell short as an artistic endeavor. Despite the return of Beah Richards in the role of Lady Macbeth and the presence of guest star Yaphet Kotto as Macbeth, the production, according to critics, lacked strong, convincing character portrayals. Director John MacKay was dispraised for his lack of overall unified direction and some critics questioned whether the ICRC was vital and mature enough to perform Shakespeare. Educators expressed doubt that this production would inspire high school students either to want to study Shakespeare, or to become potential theatre goers.

Another original production, Eagle Boy, was presented to the Inner City Cultural Center's audiences briefly, in February. It was the second production to be directed by David Wille during the 1968-69 season and ran less than two weeks of performances. Although there was no formal press opening, knowledgeable reports were that the play was too lengthy, and when shortened, its story line became further obscured.

The spring production for Los Angeles' students was the popular off-Broadway musical, The Fantasticks. This musical presentation had "hit appeal" for the students and community. As directed by Lonny Chapman, the normally fragile play was presented with a distinctive and original twist to it. Most critics considered the rock interpretation fresh and challenging without violating the play's romantic spirit.

Although the Inner City Repertory Company remained the Inner City Cultural Center's largest commitment, the Center was able to expand the scope of its other cultural activities for the disadvantaged community in Los Angeles this past season. The Center continued to emphasize the importance of including all of the different minority groups in the ghetto. Various activities were conducted at the Cultural Center during the season toward this end. These included a number of ethnic culture nights such as special Japanese, Mexican, and American Indian nights, and art and dance exhibits. The growth of the Langston Hughes Memorial Library was marked by the increased collection of documents and artifacts about the cultural and artistic life of the Afro-American, Asian-American, American-Indian and Spanish speaking Americans. The library's touring ensemble travelled to surrounding communities to demonstrate some of the works created by minority authors, playwrights and composers.

A new theatre apprentice program came into being during the summer of 1968 with assistance from the Ford Foundation. This training program in theatre arts and communications was extended to twenty-five young people from disadvantaged areas and was intended to instruct them in all technical areas of the theatre, thus helping them to qualify for theatrical unions and positions throughout the entertainment industry. Courses in technical theatre included set construction, costuming, lighting and scene painting. Additionally, the program offered on-the-job training in box-office, crew, house management, publicity, script supervision, sound, and stage management.

A writer's workshop began to meet every Sunday with a well-known professional writer appearing at sessions to lecture and work with the groups. These workshops became popular and were supported by faculty from the U.C.L.A. Theatre Arts Department. Intent on becoming increasingly involved with ghetto problems, U.C.L.A. planned a number of other special events in collaboration with the Inner City Cultural Center during its second year as well. These included plays and dance department presentations which took place at the center.

Educational Services

Members of the Inner City Repertory Company offered their services to the Los Angeles high schools during the past year as a part of their commitment to the Educational Laboratory Theatre Project. Three special press conferences for students and teachers of journalism were held between September and May. The same standard procedure was observed for each. Questions concerning the current production were directed to members of the repertory company, including both actors and production personnel. Following the question and answer period, the students were given the opportunity to photograph the actors. The first press conference was attended by 103 students and teachers and slides from the first theatre season were shown. The second press conference concerned the production of Our Town and was attended by only half as many students and teachers. A third and last press conference was held at the Inner City Cultural Center during the run of The Fantasticks. Efforts were made to increase the attendance for it. Communications to the high schools urged all journalism, drama and stagecraft teachers to participate in the event and to bring a newspaper editor, a student photographer and two other students with them. Fifty teachers and student representatives attended this press conference.

Throughout the second season those members of Inner City Theatre company involved in a current production appeared on stage after performances to be questioned informally by the students in the theatre on those days. This opportunity for dialogue with the actors provided an added dimension to the theatre experience for the high school students.

Also a number of the actors visited high schools in addition to appearing on stage. Accompanied by the Educational Supervisor on many of the occasions, they appeared informally in classrooms and in auditoriums. The format for their visits has varied, but again, the use of the question and answer period has predominated. Actors have lectured, assisted high school drama groups with production techniques, and even judged oratorical contests.

Special services extended by the Los Angeles school system to teachers during the Educational Laboratory Theatre Project's second year have been keyed to strengthening the teaching of drama in the schools and to helping prepare students for an effective experience in the theatre. Curriculum materials have been assembled and distributed to all participating teachers for use with students in advance of each school visit to the Inner City Repertory Theatre Company. The "study packets," have contained a variety of materials, including lesson plans and critical analyses of the plays, biographies of the author, general materials on how to teach drama in the English classes, suggested audio-visual aids, correlated reading and other supplementary materials. The teachers' interest in these drama curriculum materials has remained high.

As another part of the Educational Laboratory Theatre Project, the teachers have been assisted by an in-service program which involved meetings preceding plays, workshop sessions, and a special television program keyed to the production of Macbeth. In late September before the opening of the Theatre Project's second season, approximately 250 Los Angeles English teachers met with the Director of Educational Services and the Executive Director of the Inner City Cultural Center to review the accomplishments of the past year and to discuss plans for the coming one. The need for better communications between the theatre and the schools was emphasized. Curriculum materials for use in the classroom for A Raisin in the Sun were discussed. The director for this production was present and talked about its relevance for the Los Angeles high school students.

A second meeting of Los Angeles teachers in preparation for the production of Our Town was held on October 31 and attended by 170. Mr. Cecil Smith of the Los Angeles Times, a leading drama critic, addressed the group.

As a substitute to a meeting before the production of Macbeth the teachers were all alerted to a special educational television broadcast on February 6 on Channel 28. This televised program served as an introduction to the Educational Laboratory Theatre Project for many teachers who would be involved in it for the first time during the second semester. Participants were the Educational Supervisor of the program, Executive Director of the Inner City Cultural Center, the President of the Los Angeles Board of Education, the director of Macbeth, members of the cast, and several teachers of English. Twenty-three English teachers attended the in-service meeting held in advance of the production of The Fantasticks on March 27. A speech about this play given at the meeting was considered so effective that it was duplicated for all the "study packets" which were distributed to teachers for the fourth production.

A series of four workshops for interested teachers of English, drama, speech, art, stagecraft, journalism, photography and related fields were held during the first half of the theatre season at the Inner City Cultural Center. They were entitled "The Professional Theatre in Action." The first, held on November 6, "Actors in Action," was limited to fifty teachers who attended portions of rehearsals of Our Town and El Manco. Teachers were afforded the opportunity to talk to the directors of both shows about their methods and interpretations. "Stage Design in Action" followed on November 9 with 23 teachers attending. The stage facilities of the Inner City Cultural Center were demonstrated. Technical problems in the area of scenic design, lighting, props, and sound were all discussed by members of the professional staff of the ICCC.

The third workshop, "The Play in Action Critically Examined," on December 7, consisted of a lively discussion between the actors and director of Our Town and approximately 25 English teachers. The concept, direction, and acting of that play made up the content of the program. The fourth and last meeting on December 14, "Theatre Photography in Action," was attended by ten teachers and 25 students. It consisted of talks by a staff photographer from the Los Angeles Times and the press director of the ICCC. Students had the opportunity to photograph actors after slides of past productions were shown.

VITAL STATISTICS: LOS ANGELES

Approximately 27,000 students in grade 11-B were scheduled to attend each of the four plays presented at the Inner City Cultural Center. The repertory company also presented an original play, El Manco, for its subscribers and the general public; another original play, after a number of previews, was withdrawn for further work, with the expectation it would be presented later. Scheduling and transportation problems apparently had been solved and this end of the Project worked smoothly, although there was some slight inconvenience due to a regulation which required at least three hours to elapse between the time busses delivered students to a destination and picked them up again. This was potentially a problem, since the plays lasted less than three hours; but the constructive solution was to use the time for a question and answer session between audience and actors. There were reports of more frequent, and more serious, disciplinary problems in and around the theatre in Los Angeles than in the other two sites, but this was a reflection of the differences between communities and the general unrest in Los Angeles schools last year. It should be noted that student strikes and disturbances, along with school cancellations and the Hong Kong flu, several times interfered with the attendance of student audiences, so that percentage of attendance cannot be taken as an accurate indicator of student interest in the Project.

The second year of the Los Angeles Project, like the second years in the other sites, was still characterized by confused school-theatre relations and various financial problems, matters which are discussed in later chapters of this report.

A RAISIN IN THE SUN. The first production played to 24,191 students at 31 performances, about 89% of capacity. Paid attendance at 16 evening and matinee performances was 8,011, including 1,784 students and adults who attended on tickets distributed by the Board of Education. This was about 44% of capacity. The show grossed $14,684.

EL MANCO. Paid attendance at 20 performances was 2,733, mostly subscribers, less than 20% of capacity. The gross return was $6,399.

OUR TOWN. Student attendance was 21,217, about 77% of capacity, at 31 performances. Sixteen public performances were attended by 5,001 customers, including 766 who attended on Board of Education tickets, about 33% of capacity. The return was $9,284.

MACBETH. Student attendance at 31 performances was 19,962 (72%). There were 3,341 paid admissions at 10 public performances, mostly subscribers, a mean attendance of about 55%, which included 141 on Board of Education tickets. The gross was $7,399.

FANTASTICKS. Student attendance was 19,462 at 31 performances, 72.3% of capacity. Paid attendance at 19 public performances was 5,459, including 1,808 Board of Education tickets, about 35% of capacity. The production grossed $9,987.

The total season subscription to the ICRC for 1968-69 was 3,386, down considerably from the year before. Attendance figures were not broken down so that exact figures on box office sales in excess of subscribers could be compiled. See Chapter 5 of Sylvie Drake's "The Inner City Cultural Center Theatre," quoted below, for further consideration of finances and attendance figures.

PRESS COVERAGE: LOS ANGELES

Rhode Island (except for a few community papers and weeklies) is basically a one-newspaper state, and New Orleans is served by a relatively few newspapers. If Project Discovery is featured in a story in the Providence Journal or the Evening Bulletin (both of which are published by the same firm), there is a good chance that the story will be seen by most of the theatre's potential audience. To a slightly lesser degree, the same is true of a story on the New Orleans Project that appears in the Times-Picayune or the States-Item or the Clarion-Herald. But the number and the variety of newspapers in Los Angeles reflects the sprawling size and the ethnic diversity of the community. Only two of the papers, the Los Angeles Times and the Herald-Examiner reach the entire community, and even they reach only a fraction of the population.

The Times and the Herald-Examiner are also the only papers in the area that employ full-time, professional theatre reviewers (formerly Cecil Smith and now Dan Sullivan on the Times; Patterson Greene on the Herald-Examiner). Reviews in the various suburban, ethnic, and trade newspapers are written by free-lance writers paid by the column, volunteers, or reporters who are not specialists in theatre.

The suburban papers vary in importance from the prominent Pasadena Citizen-News through the Santa Monica Evening Outlook to the small-circulation Highland Park Journal. Many of the suburban papers are weeklies and usually carry reviews only of productions in their immediate neighborhood. Important journals of the entertainment industry that regularly carry play reviews are Daily Variety (West Coast edition) and the Hollywood Reporter. The underground Los Angeles Free Press (an enterprising dealer of which publication has set up in front of the theatre and does a thriving business among the student audiences at the ICRC) does not always concern itself much with straight plays.

Ethnic papers, which may or may not review productions of the ICRC and other theatre groups, include El Mexicano ("Southern California's Spanish Daily Newspaper"), Nichibei Mainichi ("Largest Japanese Newspaper in Southern California"), and newspapers published in Chinese, Danish, German, Hungarian, Italian, Jugoslavian, Polish, Russian, Swedish, and Yiddish.

Trying to reach the public in Los Angeles, with news of a theatre activity or with a play review, is, obviously, difficult. Reaching the public through the press with advertising and promotional materials is, equally obviously, expensive.

These observations on the newspaper situation in Los Angeles are related to the larger question of the effects upon an enterprise like the Educational Laboratory Theatre Project of locating it in a megalopolis rather than in a small or moderately sized community. But this larger question will be dealt with in the final report on the Project. For the purposes of this chapter, it is enough to emphasize that Los Angeles is a different market than Rhode Island or New Orleans; and that it is, in the case of Los Angeles, much more difficult to generalize about such things as the quality of press-theatre relations or the amount of attention given to the Project by the Press. By conventional standards, the most important press organs to the theatre are the two major dailies and the two major trade journals, Variety and the Hollywood Reporter. But since the Inner City Cultural Center and the ICRC have an especial interest in communicating to the ethnic minorities, it may be that the treatment of the Project in some of the two-language or foreign language papers is equally important or more important.

The reviews in the major papers have ranged from qualified praise to sympathetic dismay. The trade journal reviews have varied in much the same way. Cecil Smith, until recently drama critic of the Times, has been consistently supportive of the Project and of the ICCC, travelling last year to all three Project sites and doing a two part story on the Project as a whole. (Smith's articles are reprinted in the appendix to this report.) Overall, coverage in the major papers and in the suburban and ethnic papers has been noticeably less extensive than last year, when the program was news and there was the controversy over Tartuffe to make copy out of.

Our files of 202 newspaper clippings from Los Angeles includes every item that the theatre company itself has collected, and its contents may be broken down as follows. There were a total of 44 reviews of particular plays, most of them very mixed. There were six editorials, one Letter to the Editor, 65 general news articles and notices, 33 feature stories on the company and its personnel, four news stories about controversies surrounding the Project, and nine miscellaneous features. The remaining 44 items are from student newspapers--news stories and play reviews. This seems like a great deal of attention from the press; but, in the context of the community, it probably is proportionately less than in the other two sites.

Reviews

The Inner City Repertory Company's first production of the second season, A Raisin in the Sun, attracted a number of critics to the theatre. Their reviews reflected many different points of view concerning this production of Lorraine Hansberry's play.

Cecil Smith reviewed it in the Los Angeles Times (September 23) with some reservations. He began:

> Late in the second act of the Inner City Repertory's A Raisin in the Sun, Beah Richards as the stoic Mama Younger throws back her marcelled head and emits a sound that is beyond description.

He tried to describe the extent of despair and loss which Miss Richards' torment conveyed and then added:

> It's a magnificent moment of theatre, and the audience that packed the Inner City Cultural Center Friday for the first public performance of the play responded with an ovation. The highly sympathetic audience needed that moment. Little that had gone before gave them reason for cheers. Lorraine Hansberry's superb play of the latent coming of age of Walter Lee Younger was performed Friday with such low-keyed deliberation that it seemed like a sluggish shadow of the Negro drama that had electrified the American theatre a decade before. What was once a shout of life, defiant, funny, bitter, raucous, had become a whisper.

Smith pointed to "Scenes that catch fire but they die in slurring, slow curtains. The mood is Chekhov; it should be O'Casey." He found uneveness in the portrayal of most of the key roles despite the presence of a number of outstanding actors. Nonetheless, he conceded:

> If this production dims, it does not extinguish the lustre of Miss Hansberry's play. This study of a south side ghetto runs deep in the rich, warm currents of human dignity and aspiration. If it needs to run more freely than in Friday night's performance, its force is unmistakable.

The Hollywood Variety (September 23) praised the quality of the Hansberry play in its review ("...it remains one of the most intelligent comments on civil rights and racial equality") but the critic was somewhat ambiguous in his reactions to the opening night performance:

> Production values of the Inner City Repertory version are a curious mixture of professionalism, well-honed talent and spots of amateurism. Total effect is a play which, at times, soars as brilliant stagework and, at other times, bogs down to an embarrassing shuffle. Directorial and acting efforts are to be both applauded and criticized. But this production should be seen.

In the Los Angeles Herald-Examiner Winfred Blevins stated:

> The production of A Raisin in the Sun speaks with most of the eloquence that lies within Lorraine Hansberry's complicated, emotion-filled play. Rage is followed by tenderness, humor by pathos, outcry by moving affirmation of the worth of life.

Of the acting in this production he said:

> The play makes distinctive virtuoso demands on its actors. The difficulty for the actors is double--handling the flights of language that is at once idiomatic and artificial, and giving force to displays of feeling that can seem empty

> grandiosity. This production stands on two extraordinary performances--Paul Winfield in the central role of Walter Lee, and Beah Richards as his mother.

He referred to Beah Richard's Lena as "powerful," although "often mannered" with " unnecessary idiosyncracies of voice quality and carriage." Critic Blevins added praise for a third member of the cast:

> Ketty Lester's protrayal of Ruth, the put-upon wife, is so expert that it gives unsuspected rounding and a humanity to a role that can seem minor.

He said, however:

> The fine acting of these three in the play tends to reduce the play to a series of cameos at the expense of flow. It fragments the surge of energy through the entire work.

The Hollywood Reporter (September 24) joined the ranks of reviewers. Collette Wood was enthusiastic in her column:

> Nothing on the American stage has ever captured the humor and Freudian castrating frustration in the Negro ghetto life as did Lorraine Hansberry's Raisin in the Sun.

Calling this production at the Inner City Repertory Company "superb" she expressed great admiration for the playing of Paul Winfield, Beah Richards, and Ketty Lester.

An Orange County paper, the Daily Breeze (September 23), reported on the production of A Raisin in the Sun in their entertainment section. Reviewer Don Lechman began:

> Southern California usually awaits Broadway imports to brighten up the theatre season. But if one likes an extraordinary production created by superb acting and an imcomparable script, one needs to wait no longer.

The Herald Dispatch (September 26) added its voice in another favorable review and said that the production brought "dignity and professionalism to the Inner City Repertory Company." More praise emerged for Director DeWindt "for drawing magnificent performances from his talented group."

On September 27, the Los Angeles Free Press reveiwer, Harvey Perr, wrote a much less enthusiastic revelw of this particular production of A Raisin in the Sun:

> The Inner City Repertory Company started its second season with a whimper, not a bang. With all due respect to the memory of Lorraine Hansberry, a magnificent playwright whose life was snuffed out before she was able to fully realize the enormous

> potential of her talent, her first play, A Raisin in the Sun, has become something of a museum piece. And the fact that it has, in its new production, been treated as such does not help matters much.

Perr admitted to a "specific atmosphere" which director DeWindt created at the start of the play and which

> ...got me in a comfortable and receptive mood, prepared for an evening of nostalgia.
>
> But A Raisin in the Sun itself rejects nostalgia. It keeps pushing it away, resisting every moment of it, and seems bent on proving how resilient and timeless a piece it is, how urgent and immediate it can still be. The mood gets broken. And, finally, the play breaks down, too, unable to really say something about today, something profoundly universal.
>
> Because the real trouble with the play is that it no longer stands alone as a hymn to the spirit of the Black people of America. We have come through too much, too fast, and we have seen the plays of LeRoi Jones and Ed Bullins and Adrienne Kennedy and Douglas Turner Ward. We have seen the world change.

Later he mentioned, "Paradoxically, the changing times have given the play new values, deeper and more complex, and, yet, at the same time, the play seems closer to soap opera than it ever did." He complained that in cutting the play's three acts to two the resulting first act "is two slow hours long. [The whole play's] pace is too leisurely and frequently gets so undramatic that it is difficult to know when a scene comes to an end." In discussing the role of Lena Younger, the matriarch, he conceded that the production gained much of its strength from Beah Richards' performance. He, too, mentioned the intensity of her agony in a climax which gripped everyone in the theatre, referring to it as coming "from the recesses of her soul" and containing "every emotion known to man...."

> The moment comes late in the evening, too late in many ways. But there is enough said in that cry to summarize everything that Lorraine Hansberry ever wanted to say.

Two other reviews of this production are in CEMREL's files. Both the Open City ("A Weekly Review of the Los Angeles Renaissance") and the U.C.L.A. Daily Bruin reviews were written in October, later in the run of the show, and praised it as "emotionally draining" and "a production which reaches moments of unforgettable magnificence."

A number of critics in the Los Angeles area covered the Inner City's second production in November. The Wilder classic, Our Town, as interpreted by the multi-racial repertory company evoked a number of different reactions from the press. The critic for the Hollywood Variety claimed:

> Thornton Wilder's classic remains ageless, as timely as when Jed Harris produced it on Broadway February 4, 1938. Second in the Inner City Repertory Company's 1968 season, it displays none of the ravages of time that so many formerly fine vehicles have endured. As presented by this talented group, it is professionally conceived and executed.

He commended the actors, "obviously carefully picked," "sharing in the quality of performance," and "the sensitive direction of C. Bernard Jackson which helped to achieve that quality."

Bridget Byrne in the Los Angeles Herald-Examiner (November 26) did not share his opinion of the production:

> "Do any human beings realize life while they live it--every, every minute?" Emily's question towards the end of Act III of Thornton Wilder's Our Town may have stirred some emotion in a bored audience at the Inner City Repertory Company. Like life itself, we do not appreciate the play until it is almost over.

She described the production as "competent, but unexciting." In reference to the inter-racial casting she commented, "A racially mixed cast is used to hammer home the point that this might be any town, any place." She said flatly:

> Jackson's direction does not reach the high ideal stated in his program notes. It does not swell out to reach the "Now" generation; it is stuck like the educational system as a thirties school room exercise.

This critic was more complimentary about the actors, especially in the case of Alison Webb as Emily. She alluded the competence of Vincent Cobb as Stage Manager, "suitable for capturing the attention of the schoolchildren matinee audiences toward which the production is so obviously geared."

Cecil Smith, staunch supporter of the Inner City Repertory Company and the ELTP, wrote about Our Town in the Los Angeles Times (November 25). He said that the racially integrated Our Town was:

> ...something of an enigma because what is usually performed as a sentimental play becomes more of an intellectual experience; the concern is less with the elaborately knit details of banal existence than of a kind of vastness of existence in the largest sense. But what Wilder's play gains intellectually in this playing it loses emotionally.

He expressed doubt that this emotional loss was caused by the inter-racial cast, but thought the production suffered from a combination of effects: the bare stage, the omniscient NOW Stage Manager, the variations of race and origin, and a sense of alienation and remoteness, all of which contributed to creating a restless young audience on the day he saw it. Smith liked the performances of the principal actors in Our Town, all members of the permanent company.

Larry Taylor in the Evening News (November 26) said, "The best things about the Inner City Repertory Company's new production of Thornton Wilder's venerable play, Our Town, came in the first few minutes." He described the "provocative introduction"--soft rock incidental music ushering in a cool young Stage Manager, who in turn, introduced each member of the multi-racial cast. As each character was introduced to the audience, a tintype photo flashed on the screen of someone from that era. Through this device the critic felt "the people on the stage are both themselves and the person on the wall; time present and past fuse."

"With such a provocative introduction the rest of the play comes as an anti-climax" he continued and added "Wilder's situations and conversations seem increasingly cliche and irrelevant today." He termed the acting "satisfactory" and concluded, "the diverse casting of the supporting roles effectively underlines the 'oneness with all.'"

The Hollywood Reporter (November 26) saw the production as an "almost mystical experience, done in an impressionistic fashion." The reviewer, Collette Wood, stated, "C. Bernard Jackson's direction is smooth, his actors move in the manner Wilder meant them to--an almost surrealistic manner."

In the Free Press (November 29) Harvey Perr turned his attention to the cast:

> It employs a fully-integrated cast and I was looking forward to it because I thought it was a good idea getting the play out of Grovers Corners and back into the center of the universe, and I was hoping that the production would, thanks to this fresh concept, get rid of the cliches one usually finds in most productions of the play....It doesn't work....I can't give a fair appraisal of the evening since I have too much respect and admiration for Thornton Wilder's masterpiece to have stayed past the first act.

He claimed to have seen amateur productions that had been better acted and commented that the high school students deserved a better production.

Columnist Dorothy Rochmis, in The Jewish Voice, offered another opinion of the production. She had looked forward to a fresh view of Our Town after having seen the play many times before:

> But, dear friends, I had not seen this Our Town before. The Inner City Repertory Company's production, which was directed by C. Bernard Jackson is unbelievably static, dull, amateurish, and empty. It is difficult to imagine a more inept casting than was effected for this play.

She faulted the actors with lacking weight and preparation for their roles and expressed pain at the thought of thousands of high school students being introduced to Wilder's masterpiece through the production.

The world premiere of El Manco by Josef Rodriquez attracted several reviewers to the Inner City Repertory Theatre in late November. Margaret Harford, Los Angeles Times staff writer, reported:

> El Manco, a new play by Josef Rodriquez, a young American playwright of Mexican descent, carries a weighty load of symbolism as it tells a tale as brooding and heavily doomed as one of Lorca's family tragedies.

She credited the production with "a folk quality, some imaginative staging by director Dave Wille," and the author with "genuine creative talents, however derivative and self-indulgent they may be at the moment."

The Hollywood Reporter's Don Musco reported that "Although it [El Manco] has its finer moments, it suffers from a basic flaw in timing and historical interpretation." Later he stated, "The introduction was far too long and somewhat monotonous in tone, while the simultaneous use of slides did not materially contribute to impact or understanding." He agreed to "credible performances" by all of the actors and concluded:

> An important issue raised by El Manco and other plays of its kind concerns the matter of entertainment value and artistic accomplishment which must be seen as two entirely different aspects and in this instance it appears that both were above par.

The Hollywood Variety (November 27) reviewed the original drama summing it up as "a melodrama more Spanish than Mexican or Indian" with dialogue which at times was "beautiful poetry" and a pervasive "preoccupation with religion and death." The characterizations, he said, were "muddied by the poetic, and several loose ends leave the play hanging."

The Inner City's Macbeth in late January drew heavy fire from the local critics. Dan Sullivan, drama critic for the Los Angeles Times, reported, "The artistic and social aims of the Inner City Repertory Company are so very good that it is no pleasure to report that the group's new Macbeth isn't good at all." He continued by saying that the production was:

> ...as unvital a theatrical experience as can be imagined. John MacKay's production has two minimum virtues. It gives kids who are reading Macbeth a pretty good idea of how the play works out on the stage. And it proves to those of us who haven't been quite convinced of this point up to now, how little racial differences have come to matter in casting a show.

Speaking specifically of this Macbeth he said:

> It fails to say even the old things with authority [and] a large part of the problem is the weak or non-existent acting technique evinced by so many in the company--the actors just haven't had the training and experience to bring it off.

He pointed to Conrad Parham, Macduff, as an exception. His criticism of the production included "the company's technical crudeness, and MacKay's terribly slow, cautious pacing."

"Macbeth Lays an Egg" headlined the review in the Los Angeles Herald-Examiner by Bridget Byrne (January 24). She admitted:

> It is very easy to perform Shakespeare badly, but few can have conceived of a production as bad as the Macbeth by the Inner City Repertory Company. It has no redeeming features.

She complained of "inadequate actors" in "tatty costumes" on "a dull mock-Tudor set" and the "appalling direction"--all of which "squash a great tragedy...."

> No sense of purpose seems to motivate Macbeth. He is never high, so he cannot fall. The fatal flaw in his character can inspire no sorrow in us. As for Lady Macbeth, she couldn't inspire anyone to do anything except possibly leave the theatre. Not content with destroying the story, they have also killed the language. The actors seem to have no idea what they are talking about. It's English, but it might be deader than Latin.

In the Hollywood Reporter (January 24) critic Ray Loynd commented:

> This is not a successful production and only fitfully satisfactory. Most of the trouble is with Macbeth and Lady Macbeth, with the stars, Yaphet Kotto and Beah Richards, but chiefly Kotto.

He discussed several touches of achievement in both performance and staging:

> The witches had their moments and the incidents of violence were well-staged and dramatically executed.
>
> But this theatre is not focussed on people who go to plays. It is not enough to say that hag-bound witches were good or that Christopher Sheldon's Malcolm was a plus. This is two hours and 15 minutes of theatre, it is Shakespeare's language at perhaps its richest and most brilliant metaphor, and it is a drama, more than anything else, of fear and horror. It is Macbeth plunging into temptation, surrendering his soul, and Lady Macbeth riding on his shoulder and cracking the whip. You blow that and you blow the play. Director John MacKay blew it.

He summed up his review of Macbeth saying:

> Energy the play has. And touches of achievement, too. But it lacks totality of achievement. Most lamentable is that as someone's first Shakespeare play it is not calculated to send you back for more.

Macbeth was even criticized by the generally more neutral Hollywood Variety (January 24). The critic stated:

> This production is not the drama of regal greed and madness Shakespeare wrote. It is an embarrassing comedy that grows out of misstarts and mistakes such as one often finds in grammar school productions. The fine actors involved must feel embarrassed. It's a catastrophe. Director John MacKay attempted to direct, in the accepted Shakespearean manner, a cast of actors either untrained in that mode or blatantly unaware of what Macbeth is all about. Even stars Beah Richards and Yaphet Kotto failed.

This critic added, "Technical mistakes are so many and so apparent they cannot be overlooked." He thought perhaps the "Globe-type" set promised a favorable production at the start but criticized its improper use throughout by director MacKay. In summing it all up he stated:

> Principal trouble with the production is miscasting, poor direction, and unfamiliarity of most cast members with Shakespeare.

Two smaller publications added their voices to the number of reviewers who wrote about the Macbeth at the Inner City Repertory Theatre. John Karayan in Los Feliz Hills News (January 30) tried to be fair. His article began, "Macbeth: 'A' for Effort, 'F' for Performance" and said:

> If the Inner City Repertory Company's sole purpose in its performance of Shakespeare's Macbeth is to prove that color is no longer a barrier in the theatre, then it has definitely triumphed. On the other hand, if it is to create a powerful and artistic study of Macbeth then it has fallen far short of its goal.

Discussing the members of the repertory company, Karayan concluded hopefully:

> The company simply has yet to develop the active interplay between the actors which is so vital to presenting a Shakespearean tragedy. Fortunately, the company abounds with talent and has such a wealth of potential that, properly developed, could make it one of the most successful groups ever.

A last reviewer, Charles Cooper in *El Sereno Star* (January 30), added his view, "Styles clash in ICCC version of *Macbeth*" and added:

> A director should obviously know whether the play he is directing is a comedy or a tragedy, and should give the entire production some kind of overall, unified direction. This, to a large extent *Macbeth* director John MacKay fails to do.

Later he said that the director shifted his style often and that the actors seemed to have much the same trouble with shifting style, too.

The final effort of the repertory company's 1968-6 season, the musical, *The Fantasticks*, opened in April to generally more favorable reviews.

Although the *Herald-Examiner* critic, Bridget Byrne, headlined her review (April 25) "Reps' *Fantasticks* Not too Fantastic" she admitted that she was not an admirer of *The Fantasticks*, and that it was not this production in particular which offended her. She referred to the Inner City production as "nothing to get excited about," that "it is slight enough to be timeless" despite the repertory company's efforts to update the musical with strobe lighting and rock music. She added:

> It is satisfactory as a musical as it makes no pandering towards reality and the songs enhance the slight story line. But without really extraordinary directorial imagination and sense of style its triviality shows through. Lonny Chapman's direction has a "Hairish" quality about it. He has gone all out for movement. The charm and vitality of the production fluctuates enormously depending on where the emphasis happens to be. Too many of the players try too hard, others not hard enough. No gloss can disguise many of the amateurish aspects of the company.

The Los Angeles *Times* (April 25) submitted a more favorable review. Dan Sullivan reported:

> Well, all right. Rebounding smartly from the dullest *Macbeth* in history, the Inner City Repertory Company has now mounted the grooviest *Fantasticks*. Would you believe a rock version? Would you believe it works?

He assured his audience it was not all rock but remained "the fragile fable that has run so long off-Broadway," cautioning them, however, "once-upon-a-time has definitely taken a back seat to it's-happening-baby." In his opinion the play's new look helped it:

> *The Fantasticks* has a certain built-in preciousness that profits from contact with the nitty-gritty....
>
> In sum, a rock-candy *Fantasticks* should delight the high school kids in the Educational Laboratory Theatre Project who will see it.

Variety's review (April 25) was not so favorable. It began:

> The now classic Tom Jones-Harvey Schmidt musical opened Wednesday at this inter-racial theatre in a hip, rock, pop version which vulgarizes the sweet simplicity of the play's original intent. The company's apparent preoccupation with changing theatre to what it feels is the need of the audience continues in this admittedly interesting production directed by Lonny Chapman, but in the end the warm, tender, intimate characteristics basic to the work are noticeably absent.

After alternating between praise and criticism of most of the characters in the show, the reviewer concluded:

> This Fantasticks, complete with psychedelic light show, is a swinging show, but unfortunately for the most part it swings the wrong way.

John Mahoney, reviewing for the Hollywood Reporter (April 29) added the following criticism of the play:

> Contrary to reports, the Inner City Repertory presentation of The Fantasticks is by no means a "rock version" of the mini-classic.

He felt that the addition of rock dance reprises and strobe lighting were "never more integral than an afterthought," and added that the musical direction tended to:

> ...mute the infectuous vibrance of Schmidt's airy music. Still, the inherent charm and simplicity of the book and music, the demands it makes of our imagination, its homely wisdom, generally prevail over the weaknesses in the casting and the nervous flits at fashion by director Lonny Chapman.

Mahoney admitted that most of the high school students would never have seen this play and would probably enjoy it. Responding to the casting he conceded, "Inter-racial casting is a suitably fanciful element of the musical."

Charles Cooper joined the reviewers of The Fantasticks with his comments in El Sereno Star (May 1). He observed that the musical The Fantasticks which had been running for nine years on Broadway, two and on half in Los Angeles, and had a song in it that had been recorded almost as many times as "White Christmas," was still appealing. He felt that Fantasticks had lost none of its charm in this production:

> The Tom Jones-Harvey Schmidt musical shines as brightly as ever in the current production at the Inner City Repertory Theatre on West Washington Boulevard. And this, despite some marked changes in treatment, and problems resulting from them.

He then discussed the rock orientation grafted onto the original show and the different interpretation given some of the leading roles.

The Imperial Hollypark News (May 1) also reported on the production. Polly Warfield, their critic, liked the production and called it "Inner City's own thing."

> Inner City Repertory Company has given us a Fantasticks that is endearing. eccentric. enchanting. It crackles and coruscates with youth, talent, skill, and makes the theatre vibrate with vitality.

Commenting on the new touches that have been added, she supported them as "strengthening additions" criticizing only the occasional use of "hip" lingo which appeared to have been added "just for laughs."

Editorials, News Stories, and Features

In August there were several stories in Los Angeles area papers on the General Accounting Office's report on the financial details of the Los Angeles Educational Laboratory Theatre Project during the 1967-68 season. The report criticized various of the ICRC's bookkeeping procedures and suggested new ones. In late August and in early September promotional notices of the coming theatre season appeared in many of the area's newspapers, with especial attention being given to A Raisin in the Sun, the opening production.

An article by Cecil Smith in the Times (September 20) announced the impending opening of the Project's second season, reviewed some of the financial and organizational difficulties of the first season, reported on the arrangements made by the reorganized company to pay off the first season's debt, and tried to straighten out some of the misconceptions that existed about the Project. "The school theatre program," Dr. Stern is quoted as saying, "is not primarily for youths from minority areas.... It was set up as an educational tool for students throughout the city..." He also said,

> I'd like to clarify the point in the [GAO] report that our attendance last year was only 73% of the available seats. Accountants for some reason are blind to human elements. We run into it all the time in education. That students are absent through illness or other reasons, that storms and bus breakdowns and other factors, such as school walkouts, interfere with maximum attendance...is apparently beyond accountants to understand.

Smith devoted a column on September 22 to an interview with Beah Richards, who was to play "Mama Younger" in A Raisin in the Sun at the ICRC, and used the interview as an opportunity to review the details of the Educational Laboratory Theatre Project and to discuss its future prospects.

> This second season is a crucial year for the ICR and for the entire concept of professionally performed drama as an educational tool, utilized by the schools to widen the cultural, social, and literary perspectives of students....

> The program is again financed by federal grants.... But the federal funds [are] "seed money" and eventually the cost of the program is to be borne by the community it serves. The first year, after the awful fiasco of its opening production... showed a steady growth in artistic ability and public acceptance. But this is the year that counts.

In Thomas A. Johnson's essay-article "Black Drama" (New York Times, October 1), the growing importance of the theatre in the black community, both as creative expression and as a means of discovering what it means to be black, was emphasized. The Inner City Cultural Center was contrasted, in Johnson's essays with other companies which have expressed little interest in communicating with other ethnic minorities, and are "impatient with--and often scornful of--the traditional and therefore 'white' theatre."

> C. Bernard Jackson, director of the Inner City Cultural Center of Los Angeles, is an advocate of community theatre, but a theatre that includes all the voices of the ghetto.
>
> "There is a definite need for black groups to explore their own situation fully," Mr. Jackson said, "but there is also the very vital need for all minority nonwhites to begin establishing a dialogue because their problems are so similar."

An article by Frederic L. Milstein in the Times in early December was entitled "Playhouse Helps Ghetto Put Finger in Cultural Pie." It was largely devoted to the activities of the Inner City Cultural Center that were in addition to putting on plays for the Theatre Project.

> "It's getting to be a problem of space," said Jackson. "We have Our Town playing to the public on weekends and to packed houses of school kids every weekday morning, Joe Rodriguez's new Mexican-American play, El Manco, is on the stage every Monday through Thursday, and we've just begun rehearsals for Macbeth, opening January 17th.... We've got a Mexican International Night, a stage show and a Christmas party for kids with Jim Gilliam as guest. Next month we'll have a jazz festival and and American Indian night."
>
> As in the Japanese culture night in September, each of the coming ethnic nights will show a cross-section of a heritage, a people expressed in dance, drama, costume, music, pageantry. All of the participants will come from the ethnic community involved.
>
> ICCC is also planning special events in partnership with UCLA, which Jackson refers to as "the really forward-looking institution that helped us get started." The center will produce a play called The Collaboration written by a UCLA graduate student in conjunction with the UCLA theater arts department and the Second Baptist Church in Los Angeles.

> "In the spring, the UCLA dance department will hold their first master's degree thesis presentation on our stage," Jackson said....
>
> ICCC exists primarily to broaden the cultural scope of the disadvantaged communities. "We tell people in Watts, 'You have the right to go to the Huntington Hartford, it's not just for rich whites." ..."It may sound like we're cutting our own throats, but we feel it's our duty to introduce theater to those who otherwise couldn't afford it."
>
> Apart from the special events, ICCC's weekly agenda is loaded with ongoing programs. The Langston Hughes Memorial Library brings together under one roof significant contributions by authors, playwrights, scholars, and composers of minority races. The library's touring ensemble of readers, lecturers, dancers, and singers travels to surrounding communities...
>
> ICCC also features a writers workshop... "We've been getting a turnout of about 200 every weekend," said Jackson. "A well-known professional appears at each session, lectures and gives an assignment. The students have two weeks to work on it, and then the guest pro returns to evaluate their work."
>
> The center is active in the graphic arts, too....
>
> But most of ICCC's week belongs to the 25 students, ages 18 to 43, who are on-the-job theater apprentices in the second ICCC training program, successfully launched last summer with a grant from the Ford Foundation.
>
> "They're all from disadvantaged areas," says Emathla A. Marshall, a half-breed Creek Indian and co-director of the apprentices along with Negro actor Orville Ballard. "At first we said they had to have a high school education and be within the ages of 18 to 25, but then we found ourselves waiving the requirements Dedication is what counts. If they have it, we give them an allowance, two meals a day, bus fare, and assistance in lodging. We just got an apartment for two boys from New York.

Howard Taubman, writing in the New York Times (December 14) combined a report of his reactions to the ICRC's multiracial Our Town with comments on the company itself and the audience it serves. While the companies in the other two Project sites "devote themselves to live theatre for high school youngsters as well as adults," Taubman wrote,

> ...the Inner City Cultural Center is attempting a more ambitious program. It seeks to be nothing less than a latter-day melting pot of the arts.

The ICCC's problems, Jackson is quoted as saying, "are as numerous as the opportunity is great." Taubman described the student audience at the Our Town performance he saw as consisting of a mixture of Negroes from Watts and white students from the Valley.

> The overwhelming majority of these boys and girls are unaccustomed to live theatre. There is constant whispering while the actors speak, with shushing from other members of the audience.
>
> When the Stage Director...asks them to remember how it was when "you were first in love," there are squeals of delight and recognition. When Emily and George kiss after the wedding, there are shouts and laughter. When George confides that he hasn't the money to pay for the ice cream sodas, there are further screams of recognition.

"It was Beah Richards...who put the center in perspective," Taubman concluded,

> The buses outside the theatre were loading boys and girls after a performance of A Raisin in the Sun, in which she played the lead. The youngsters' faces were aglow, and watching them from her dressing room, Miss Richards, with both the multiracial company and the multiracial audience in mind, murmured, "It's so long overdue."

The articles that Cecil Smith wrote after visiting the three Project sites appeared in the Times on December 22 and December 29 and are reprinted as an appendix to this report. In an article reviewing the year's theatre in Los Angeles (Los Angeles Free Press, January 31), Harvey Perr expressed, in passing, the opinion that the only play presented by the ICRC "in any way worth seeing" was Slow Dance on the Killing Ground. But Perr's analysis of the potential for theatre in Los Angeles is interesting (though opinionated) because it suggested that the ICRC's problem of finding its audience is complicated by the fact that it is not only the minority communities in Los Angeles that are without a tradition of theatre-going.

> More and more I realize that Los Angeles simply isn't a theatre town and, unless its audiences change, it most probably never will be....
>
> If shows like Hair and Plaza Suite cannot sell out every night...as they do in New York (where, incidentally, they have much more competition), then how can we expect Little Theatre to survive....

Dan Sullivan, who had succeeded Smith as the Times drama critic, wrote an article for the February 16 Times "Diagnosing the Ills of Inner City Center." "Having been severly disappointed by the Inner City Cultural Center's Macbeth recently," Sullivan began, "I dropped over to ICCC headquarters the other day with some questions." He first talked to "Jack" Jackson, who did not hesitate to agree that the ICRC's Macbeth had been the "most panned...ever." But Jackson argued that, despite the admitted inadequacies of the production, the critics were using the wrong criteria when they faulted Beah Richards for not doing Lady Macbeth as Judith Anderson did the part.

> On some level, Beah Richards said to herself, no, I won't do it "white."...Well, it could be that Beah's Lady Macbeth will come closer to the black kids who will see it than a more "correct" performance. So this Macbeth may have a significance for these kids that, say, a performance by the Royal Shakespeare Company wouldn't have.

Asked whether the ICRC was really up to doing Shakespeare, Jackson replied with a metaphor.

> I think of the history of the Russian ballet. It started, you know, very laboriously and clumsily. Next to the French ballet companies that came to Russia, it was awful...But they did have a certain vitality and they did insist on being Russian, not imitation French; even when they were doing French works. Today Russian ballet is the standard of the world, and where is French ballet? I see us as the first primitive Russian ballet company....I think that something artistically important is happening here, that this Macbeth for all its flaws is the starting point for something.

Sullivan then reported his discussions with Jackson on the ICCC's other cultural and educational activities, on the prospects for the coming season and for the hiring of a new artistic director. On the Educational Laboratory Theatre Project itself, Jackson said that "some conceptual differences" exist between the ICCC and the Project.

> The ICCC was founded to serve the ghetto. The ELT was founded to introduce kids from all over the city to good theatre. There have been some problems aligning the two aims, but it still could be a beautiful marriage.

Sullivan then talked to Dr. Stern, whom he described as "chirpy, friendly, optimistic; the image of the kindly assistant principal." Stern said that the ICRC's "track record" was as good as that of any theatre company in town, and he suggested that, from the educational point of view, one could learn from poor productions as well as from excellent ones.

> The real meat of the project is to enable the teacher to translate into concrete terms those aspects of the play that are only abstractions on the printed page....I know we've been successful here, because I talk to the kids.
>
> Besides the artistic side of it, the ICCC gives kids an object lesson that this is still one community--that people of different races working together can make something good happen....
>
> The important thing is that something like 30,000 kids will have been exposed, by the time they graduate from high school, to a dozen plays that they might not otherwise have seen.

"I left," said Sullivan, "feeling a little better about the ICCC and ELT, but certain questions lingered." Was the ICCC's Macbeth "black" in any meaningful way? Did Jackson's Russian ballet metaphor really make sense, or "weren't most of the ICCC actors in fact more like pseudo-French ones, trying to be crisp and classical and simply not making it?"

And, he continued, "wasn't it time for the school to stop hobbling the ICCC with cozy "white" plays like Our Town, and allowing the group to do for the students at least one show...that would directly express the life-style of the oppressed in 1969?" Would "the Hollywood people who helped create the ICCC," he asked, "help sustain it when its federal crutch is gone?" And, finally, he asked,

> Would it then begin to serve the inner city with its complete energy and attention, and not just that left over from the school program?
>
> Obviously the questions would have to wait for answers. Meanwhile, there was one certainty. Any curtailing of the ICCC's current grant, either at the federal or the state level, would be more scandalous than even L'affaire Tartuffe. Such a shut-down is not likely, but it is just barely possible, and it would be an insult to the inner city and a tragedy for the entire one. If, as Jackson thinks, something is finally starting to happen at the ICCC, it deserves at least one more year to happen in.

The Fantasticks, which followed Macbeth, was well received by both the critics and the student audiences. The play's success was marred by a controversy over a song censored from the production, an action not important in itself, but symptomatic of the yet unsettled and yet unviable relationship between the schools and the theatre.

The incident in Los Angeles had to do with a song in The Fantasticks containing the word rape. Ray Loynd, in his Times' column "Stage Notes" (April 30), related that,

> Dr. Otto Buss, associate superintendent in charge of junior and senior high schools, made the decision that instructed the Inner City Repertory Company to delete the song "It Depends on What You Pay," plus a few lines of dialog....
>
> In light of the agreement between the schools and the theatre, the ICRC must adhere to school board veto power. The project's first presentation, Tartuffe, in the fall of 1967, triggered the single instance of previous censorship when a seduction scene and an onstage bath were restaged by school board order....

Loynd described the song and its context and continued:

> It's all quite innocuous and spoofy, but a handful of teachers and parents don't agree. And that's literally a handful, a couple of teachers from Westchester High, a few parents, and as far as known by Dr. Hans Stern, who coordinates the ELT program, one student....
>
> The ICRC regards the excision as absurd, and the 11th graders... are having a grand time questioning the actors and teachers about the cuts....All the students read the play before they see it....
>
> Dr. Stern..., who has the "unpleasant duty" of implementing decisions in the school board's name:
>
> "This is not a voluntary program. The students represent a broad social range. We always regret altering a play and because there are vocal groups pro and con, whatever we do is wrong. We take the position that we would not like to offend anyone. We've learned to read the barometer. It's easy to destroy such a program."
>
> ...Dr. Stern said...he doesn't believe one song is worth possibly torpedoing the program for thousands of youngsters. He also noted that the current deletion can't be separated from "what's going on in the community. As you know, right now the hottest educational issue in Los Angeles is sex education. These things spill over."

Dan Sullivan's May 11 column was also devoted to the rape controversy. "One is tempted," he begins, "to dismiss the decision as another example of hard-core bureaucratic timidity, but presumably some thinking went into it, which deserves to be examined."

Surely, he reasoned, no one could have deleted the word for moral reasons. So "the objection must have been on grounds of taste."

> The argument must have gone something like this: "Rape... today means a specific brutal act. To chirp it over and over again as if its emotional overtones were as light and pleasant as those of 'kiss' is linguistically gauche. To invoke an antique definition for its use is coy, dishonest and a little crummy."
>
> If this was the logic behind the decision, the officials responsible may be surprised to learn that I share their distaste. The number has always struck me as an artistic miscalculation....But to cut the number from the show strikes me as an even more serious miscalculation.

Sullivan then listed, by category, the reasons why he thought the deletion was a mistake. It was an artistic mistake because it violated the text and left "a hole that the spoken 'cover' dialog doesn't quite fill." It is an educational mistake because good classroom discussions could be built around the question of the number's appropriateness. It was a philosophical mistake because it shows "so little confidence in young people to make the slightest artistic and moral decisions on their own." And it was a common-sensical mistake. The play, after all, in the last decade, has been given over 1,500 productions without controversy. "The really annoying thing," Sullivan concluded,

> is that it takes attention away from the good news about this Fantasticks, which is that it is bright and sure of itself... and, with its new rock-flavor, absolutely adored by young audiences. It is also heartening that nobody seems to have minded, or particularly noticed, that groovy young Matt (Lee Clark) is black and pert Luisa (Christine Avila) white. These are the two steps forward for which the blipping of a naughty word is apparently--but most unnecessarily--the one step back.

Winfred Blevins, in the Los Angeles Herald-Examiner (June 4), wrote that the ICRC was "currently suffering through a limbo, awaiting grant money so that the project can be guaranteed continuation." "On the balance," he said, "one certainly does hope that the government comes through."

> They have nurtured a rare and valuable idealism down there at Vermont and Washington, in a ramshackle theatre, for two painful years. Like a lot of idealism, this variety has had trouble finding a way to convert itself into concrete achievement.

The students, he says, have undoubtedly benefitted from the program, but they would have benefitted more "if the productions had been more effective."

Jackson is quoted to the effect that the unevenness of the productions has been due to the lack of clear artistic direction and the lack of a "real ensemble."

> But he is proud of the racial achievement. ICCC, he says, is virtually the only place in town willing to train and hire black theatre technicians. And the black community knows, says Jackson, that the integration at ICCC is not token.
>
> He could have added that ICR has made progress in gaining public acceptance of blacks in roles normally thought "white."

Jackson is, Blevins wrote, deliberately going slow on the matter of an artistic director. He does not want the company stifled by direction imposed from the outside.

> Jackson believes that if he waits, ICR will find a direction from within and will develop a strong leader from its own ranks.
>
> It makes sense, but not enough for me...
>
> You don't build an organization and then wait for artistic direction. You build it for artistic direction. If an indigenously black (or ethnic) direction is not yet mature, you follow some impulse that is mature and therefore fully ready for public presentation.
>
> But what of ICCC's other ambition--to be a really integrated company? And to train people to make full integration possible?
>
> I think ICR's first obligation is to its art and its public. Jackson and company can--and must--work on social aims second.

Nadine M. Edwards' column in the Advertiser (June 5; also printed in the Beverly Hills Citizen-News and the Wilshire District News) was devoted largely to quotations from the Los Angeles School District's report on the Educational Laboratory Theatre Project; the excerpts described the project and its objectives and its accomplishments to date.

In summary, as it may be said that the ICCC and the Theatre Project were given serious, fair, and friendly attention in the most important Los Angeles paper, the Times, and that coverage and publicity in the other papers in the area have been reasonably generous and supportive, even when sometimes critical.

STUDENT REACTION: LOS ANGELES

Student reactions to Los Angeles' second season seemed directly related to the quality of the productions shown. Since these were uneven, student reactions were uneven. For instance, the most popular show with students was the final one--The Fantasticks--and the least popular show was the critic-damned Macbeth.

Ten of 14 student newspaper reviews of productions were favorable with three of them mixed and one unfavorable. Of 28 other articles in student newspapers, five were favorable toward the Project or some aspect of it, one mostly favorable, one had very mixed opinions, one was unfavorable, and the remainder were merely informative. In addition, there was one editorial denouncing censorship in The Fantasticks. The student wrote:

> The censoring...left a hole that words couldn't cover in that particular scene. I'm sure the teen-agers' reaction to this word wouldn't be surprising, so why must parents and teachers get so uptight about one word?

This censorship got quite a bit of reaction from students throughout the show's run. Most seemed insulted by the censorship although one student said she was "shocked by the vulgarity of the show." One commented that the censorship was another sign of the generation gap and an English department head said many of her students planned to return to see the show in an adult audience--"the complete version." As she put it:

> Students were insulted that the "rape" song was left out--especially after so much trouble to prepare them in advance. Many other individual lines were projected deliberately to be suggestive--an unfortunate inconsistency.

Los Angeles' first production, Raisin in the Sun, had been well-received by the students in general who felt it related to the times:

> Despite the fact that it was written ten years ago, the story has more significance now than it ever did before.

Another student commented:

> The play was generally received favorably by the audience, a cross-section of racial backgrounds. Excellent characterization by the cast made this performance of A Raisin in the Sun a memorable experience.

Other students polled enjoyed the play but there were some complaints about the acoustics and the acting. One student said he "thought it was the best material ever done by the ICRC, but the acting was the worst."

Student reaction to the second production, Our Town, generally lacked enthusiasm. One school official felt students missed the elaborate sets which usually were quite good. There were many reports of restlessness and sometimes of friction between schools during performances of Our Town. A typical comment, for example:

> The students from ___________ were so disorderly, loud, and discourteous that it was very difficult to enjoy the play.

Most favorable comments regarding Our Town praised the question-and-answer periods held after each performance.

As previously noted, Macbeth was generally not well received. Favorable comments were frequent, however, on the sets, costumes and question-and answer periods held after each performance. Typical of student reactions to Macbeth follow:

> §Shakespeare in all his wisdom could not have foreseen that one of his lesser masterpieces would turn into a big bombshell and explode into a dud!!
>
> §I believe the play could have been half-way decent if we could have heard the actors.
>
> §The play too often seemed ridiculous to the students. They laughed delightedly at the many incongruous situations--the buffoon King, the sword dropped by one of the lesser actors--the inadequacy of Lady MacBeth, so obviously miscast.
>
> §I think that the teachers should get stricter in regards to the students that do not behave themselves while the play is on. Because of these troublemakers the rest of the students were not able to hear the play...
>
> §Coins were thrown on stage. Students applauded death scenes. Scenery and lighting were excellent.
>
> §The students were restless during much of the play because the actors couldn't be heard or the performance was dull.
>
> §One thing I did like, was the creative use of different ethnic groups as actors and actresses. This was wonderful, for it depicted the true universal ideas behind Shakespeare by utilizing men from all races.
>
> §The part of the ghost was very good and scary.

§The discussions after our departure seem very beneficial. These are the times we not only see the good points, but also the bad points of the play.

§The cast was most co-operative during the question/answer period.

§Students are becoming more accustomed to theatre attendance and ritual.

§Students reacted very favorably to witches and violent scenes. Lady MacBeth was considered "unbelievable" as acted by Miss Richards. Acoustics were poor.

§Most of us respect the abilities of the actors and actresses we've seen in other productions. Perhaps it was a good experience for us to see a bad example of the theatre. It gives us a chance to compare and discuss the qualities of good theatre in relation to the I.C.C.C.'s Macbeth.

In contrast, response to The Fantasticks was almost overwhelming in its approval. Some typical comments from and about students follow:

§Almost all students were enthusiastic about the play. Audience was carried away at first and had to be told to "Cool it" by Matt.

§The real beauty was the actual presentation which effectively showed a rather wishy-washy story. Congratulations on a well presented play!

§There was an unusually enthusiastic, affirmative response to an unusually good performance by all those involved in its production.

§In all, the students greatly loved this play.

§Most of the students were happy to see the presence of a Mexican American actress in one of the leads.

§One part of the play that the students seemed to enjoy was the entrance of the actors by coming down the aisles and the actors exchanges with the audience during the performance.

§This was unquestionably the best work that Inner City has done. The audience involvement was almost total, and the students were really delighted with the production and the performers.

§I liked it and I hope to see more in the coming year.

§[The opening] immediately changed the attitude of the audience from apathy to enthusiasm.

§Of the eight plays presented to us, "Midsummer Nights Dream" and this one, "The Fantasticks" were my favorites; and seemed to be the other students' favorites too.

§I've enjoyed all the plays presented and hope they will continue so the students will become more knowledgeable about the theatre.

§This play is reaching the students. Their attention interest and response demonstrates this.

§The audience reaction after the play was excellent!! The play was received very, very enthusiastically.

§Black high school audiences from our area seem to have a negative attitude toward any play or performance that does not involve them immediately. It is to the credit of the actors and director of Fantasticks to have captured and maintained the enthusiasm and attention of the audience. They are still talking about it.--Good work--!

The following were taken from student essays on The Fantasticks:

§This play was very different this time I understood the meaning without it being explained. It told me of how parents use psychology on us teen-agers. That when they say no, they mean yes. So I fooled my mother.

§This play should have been given some sort of trophy or at least an honorable mention for its fine display of talent and music.

§I would enjoy viewing this play many more times and still have the same views and enthusiasm as now.

§When the first song was sung many students laughed. I think it was because they weren't used to hearing people singing, and they didn't know how to watch it so they laughed. Later on when more songs were sung they listened with enjoyment.

§The lighting during the sword fighting scene was really neat. During the intermission all I heard was how much everyone liked it.

Several persons connected with the Los Angeles Project commented that students the second season seemed to have matured somewhat in their theatre behavior and to have accepted racially-mixed casting although still questioning the way certain roles were cast, i.e., Lady Macbeth as played by Beah Richards.

Several schools also reported their students' interest in drama had increased as a result of the Educational Laboratory Theatre Project. One teacher wrote:

> In any event, I hope the program will continue because I can see how it has changed so many of my students. At their instigation (and their own cost) we have gone to Hair! as stated, and to two productions at The Music Center. Their interest in such outings would have been non-existent two years ago. That's "evidence" enough for me!

Another teacher wrote about the effects of the program on the slow students:

> When this project was first proposed, I doubt that conscious thought was given to the intellectually deprived students in Los Angeles; yet in the four plays our students experienced, we have seen a growing consciousness of others, a much-improved feeling of empathy for others, and an interest in the outside world that resulted directly from the theatre experiences of our students.

TEACHER AND ADMINISTRATOR REACTIONS: LOS ANGELES

As with the students, the enthusiasm of teachers and administrators in Los Angeles fluctuated with the quality of the various productions. Raisin in the Sun was generally accepted, Our Town met with mixed approval, Macbeth was intensely disliked, and The Fantasticks widely-praised.

There were the usual teacher complaints about busses sometimes being late and about the difficulties in supervising the theatre visit--particularly in the restrooms; but overall, the teacher reactions seemed to be in favor of the Project, calling it a qualified success. A few teachers also complained that only classical plays should be shown--nothing as lighthearted as The Fantasticks.

It must be remembered that, unlike the other two sites which involved nearly all high school students, the Los Angeles Project took in only about one-half the student population in one grade level, i.e., some 34,000 eleventh graders during the second season. The overall impact of the Project on the school system, therefore, was not so great in Los Angeles as in the other two sites. Added to this consideration is the fact that performances by the Inner City Repertory Company were, compared to those in Rhode Island and New Orleans, uneven in artistic quality.

By the end of the season, problems confronting Project officials in Los Angeles included the fact that drama teachers were circulating a petition denouncing the poor artistic quality of ICRC productions.

Other teachers and school officials, however, wrote urging continuation of the Project, saying it increased their students' interest both in literature and in trying to understand the problems of others.

Teacher letters to Project officials included such remarks as:

§I find those pupils who need the plays the most, like them the most.

§The majority of our students are interested and delighted by your productions. I hope you'll continue to do the excellent job you have been doing for their sakes.

> §From their [the students] increased enthusiasm over the project, I would say the program is successful.
>
> §They have learned much about character motivation and interpretation and can discuss intelligently their differences of opinion regarding various performances. They are, therefore, learning a great deal about the subtleties and variances in what makes up any one human being.

One teacher of stage craft and design arranged with his principal to have his entire classes attend the ICRC productions regardless of what grade they were in because the first season had paid off so well for his students. He said after they had attended the first year's productions, their work "really improved." Several Negro teachers spoke in favor of the excellent characterization of a "Mama" by Beah Richards in Raisin in the Sun. Several other teachers polled expressed the opinion that the theatre production of Raisin in the Sun was superior to the film version.

Our Town, although not as popular with the students and teachers as Raisin, did receive favorable comments. Most concerned the effect of such complete multi-racial casting, terming it, at the least, "provocative."

Although a few teachers gave the ICRC's production of Macbeth cautious approval, for the most part, reactions to it were negative:

> §To my mind, what is lacking is enthusiasm, imagination and direction. This Macbeth has very little control and says nothing to the students. The least the director could have done was to have used a white Macbeth and Lady Macbeth and cast blacks in all the other roles. That would at least have given the play some modern-day significance, particularly for Inner City students, many of whom are black.... At the performance I attended there was often more theatre going on in the seats than on the stage.... The Educational Laboratory Theatre Project is an inspirational, imaginative, much needed, worthwhile program but any more productions like Macbeth will kill it with teachers and students alike.
>
> §It may have reached those ignorant of the play, but it was a farce to those acquainted with it.
>
> §After the excellent production of Midsummer Nights Dream last spring, Macbeth was a bitter disappointment.
>
> §As a whole poor; but their performance cannot be truly evaluated due to the horrid acoustics of the theatre.

§I question the wisdom of presenting Shakespeare to teenage audiences. There was much immaturity demonstrated by a large number of students present. One major difficulty, which could account for some of the misbehavior, was that the actors' voices did not carry.

§The teachers' reactions were unfavorable; they were indignant with the non-professional performance. They also felt concern for their and the students' loss of time from other subjects.

§Such poor casting, poor acting and poor directing can only lead to a rapid demise of the entire project.

§The gentleman who played the part of Macbeth was very much upset by the audience reaction. It is fortunate that he did not have to perform before a Shakespearean audience.

§Students seem to be disappointed with performance of certain actors. For example Macbeth and Lady Macbeth. Still, I am pleased with their overall behaviour. I note maturity over last year.

One English department chairman did not encourage his students to go, saying:

> I don't like to expose kids to poor acting unless they're mature enough to develop a positive judgement.

Other, more favorable comments:

§The Globe Theatre was wonderful and I think very much appreciated by the students.

§The witches were superb--very creative.

§On the whole it was enjoyed by most. Just a little long, which helped to account for the inattention towards the end of the play. But through most of it the people listened and tried to interpret the actors' movements and speech.

In contrast to Macbeth, very few negative reactions from teachers were received after The Fantasticks. And most of these centered around the fact that it had been censored.

§Students who had read the play before seeing it questioned the omission of the "Rape" number. In view of the fact that my classes had discussed the various meanings of rape, the students could see no reason for the deletion--and neither do I. This sort of censorship negates the educational value of classroom work and stage effect.

§The preview [slides of the Project] was rather propagandistic and boring. Much glorification of the ineffectual.

§Many of our students felt that rude, noisy conduct of others detracted from enjoyment of the play.

§All in all, a vast improvement over Macbeth--but it was so bad, anything would be. I must protest the "Rape (i.e., abduction) Ballet" and related song number. It was a silly excision and tends to destroy the pace of the show. The company was delightful--youthful, vigorous, engaging--and a few even had style.

§Generally favorable reactions from students. Disappointed that controversial scene was cut.

§Everything about this play was superb.

§Fantastically good! In every respect!

§Both students and teachers felt that Fantasticks was the best performance they had seen. The play communicated with the entire group. Apparently, this shows that students will cooperate if they are presented with a drama they are capable of identifying with.

§This play finally achieved some status in establishing a good reputation for the Inner City. Finally our students related...

§Your production inspired several of my speech squad to seek dramatic courses for next semester.

All in all I am pleased to see some good work here. Your director is to be commended along with the fine cast. Perhaps the plays next year can be chosen with this year's comments in mind. Please no more Shakespeare or Checkhov [sic]--pick something good that your audience can relate to.

§Good play, well received--more like this are needed.

§This production totally amazed me. The summary of the season in pictures at the beginning of the show was very well done. It made one believe that perhaps the shows were not as bad as we thought they were, but we remembered they were that bad... By now, the audiences have become accustomed to integrated casts and I find it not only not objectionable, but refreshing that an actor might be cast on his merit and not his color... It was well-acted, beautifully sung, wonderfully-lit and played.

§Overall, it was a very successful performance which held the attention of the audience.

THE MODIFIED CASE STUDIES: LOS ANGELES

Prefatory Note

The term "Modified Case Studies" is used to refer to a series of formal and informal investigations that were conducted in three Los Angeles high schools as part of CEMREL's assessment of the Educational Laboratory Theatre Project. A great deal of what we have learned about the Project in Los Angeles has been learned in the course of these studies, and the slimness of some of the other chapters in the Los Angeles section of this year-end report is a function of our dependence upon the data gathered in the Modified Case Studies. Unfortunately, a full report on the studies was not completed when this report went to press in the first week in August, because of the unexpected illness of the principal investigator, who found himself incapacitated by appendicitis just as he was setting to work at putting the Case Studies into final shape.

Those parts of the report that have been written are included here, on the following pages. These include an overall description of the studies, a section interpreting observations of student audiences and English classes, and a summary of a series of interviews with administrators in the three high schools. The completed report of the entire series of studies will make a respectable small volume of its own, and it will be bound separately and disseminated no later than mid-September, 1969. This procedure is similar to that which has been followed with some of the other large reports and documents mentioned in this report, which will also be published as separate documents supplemental to the report proper.

THE MODIFIED CASE STUDIES: LOS ANGELES

Introduction

CEMREL's experience during the 1967-68 project year in Los Angeles indicated that research activities based primarily on paper and pencil questionnaires have certain inherent weaknesses. While large numbers of responses may be had at relatively low cost, the problems of sample construction, the logistics of questionnaire distribution and collection, and the insufficiencies of any pencil and paper instrument tend to outweigh such cost considerations. In addition, the number of questions which can be asked is limited; it is not reasonable to continue to collect data concerning individual productions unless both the productions and the questions are working toward some larger research aim. Finally, the questionnaire approach--especially when administered from a great geographical distance--lacks the interactive quality of a really satisfactory research component. Student-teacher self-evaluation is no substitute for expert observers and research procedures that are flexible enough to respond to unforeseen opportunities.

Accordingly, the 1968-69 research effort in Los Angeles made a major shift of emphasis: considerable time and a large number of research techniques were focused on a relatively small sample, specifically three of the more than fifty high schools participating in the Los Angeles project. The rationale was that, while these three schools (one all-white, high socio-economic status, one all-black, low SES, and one racially mixed from the middle SES category) could not be taken as a statistically defensible sample of the target population, they could be considered representative. Any major problem with or benefit of the project would probably be either evidenced in or communicated by the students, the teachers, and the administrators of these three schools. That is, they would if the range of instrumentation were wide enough, the personal contact intimate enough, and the whole study flexible enough to respond to on-the-spot insights.

The proposal submitted to and approved by the Los Angeles City Schools called for the use of a number of research techniques and instruments: loosely-structured interviews with students, teachers, and administrators exploring a large number of questions about the project; the Attitude Toward the Theatre Test (ATT); the Student Activity Preference Ranking Inventory (SAPRI); a Compatibility Index; and general observations in the classroom, in the theatre, and on the schoolbusses enroute to and from the theatre.

The Attitude Toward Theatre Test is a thirty item questionnaire type instrument, developed, field-tested, and normed during the 1967-68 school year, which was intended to assess student attitudes toward the theatre and theatre-related subjects. The Student Activity Preference Ranking Inventory consists of a deck of 18 cards on which are listed social, sports, and cultural activities that teenagers might be interested in. Students were asked to arrange these cards in order of their preference for the activities. The Compatibility Index is an adaptation of Osgood's semantic differential and it was used in several situations to determine the connotative meanings of, e.g., characters in plays, with special attention being given to the compatability of meanings attributed to a concept by students and actors as a function of racial identification. The observations that were made were guided by a series of topics and questions worked out beforehand, but no systematic observational schedule was employed.

The three schools were selected by CEMREL in conference with City School officials and the administration of the Inner City Repertory Company. The criteria generally were:

1. representative racial mix (all-white, all-black, mixed).

2. representative socio-economic levels (high, low, medium).

3. dates of attendance at Our Town. (In order to reduce travel costs, an effort was made to schedule schools so that they could be studied during, at most, two trips from St. Louis to Los Angeles.)

The schools finally selected for this study will be given fictitious names as follows:

The all-white, high SES school will be called LOS ALTOS:

The all-black, low SES school will be called HUGHES;

The racially mixed, middle SES school will be called CENTRAL.

The school originally picked to represent the all-black, low SES conditions was closed by student disorders during the time of the proposed visitation and Hughes was substituted. This development, while hardly desirable, did not have a serious impact on the study because Hughes' characteristics are almost precisely those of the school it replaced.

The general design of the study was that two CEMREL observers would visit six B-11 English classes on the day preceeding the school's attendance at Our Town, travel with the students to and from the theatre, experience the play with them, and visit the same classes on the day following the theatre attendance. Interviews with teachers, students, and administrators would be conducted during all three days; the Compatibility Index would be administered on the busses during the return bus trip from the theatre; the remainder of the tests would be given during class on the third and final day. In choosing which classes to visit, the major criterion was that, where they were identified, all ability levels should be represented.

Once the proposed study had received the approval of Dr. Stuart Stengel, Associate Superintendent, Division of Secondary Education, of the Los Angeles City Schools, the study met with the complete cooperation of all representatives of city school system. Even in those cases in which events forced such rapid changes of plans that a certain degree of irritation might have been the expected response, everyone from administrators to students was considerate, cooperative, and thoroughly helpful.

Observations

In planning visitations to the schools on the days immediately preceeding and following each school's visit to the theatre, the research team hoped to see B-11 English classrooms engaged in those activities normally associated with such an excursion. What we discovered was the broadest diversity imaginable in dealing with both the text of the play and the theatre-going experience. No compulsory curriculum is prescribed for teaching the Educational Laboratory Theatre plays and none of the English Departments included in the study had decided on a single classroom approach. As a result, each teacher made his or her own decision as to how the play would be taught--or if it would be taught at all. Most chose to deal in some way with the play, though the method of treatment had only two elements in common: (1) the paperwork surrounding the permission slips and (2) the resources provided by the curriculum packets.

For example, on the day preceeding the theatre experience each B-11 teacher makes note of the fact by making one final call for the trip permits, the permission slips which each student has to have signed by a parent before he may travel to the theatre. Were it not for this administrative detail, perhaps a quarter of the classes would have gone to the theatre with no mention of the impending theatre experience having been made.

The other unifying element in the B-11 English classrooms was the curriculum packets. However, the curriculum packets are prepared as collections of resource materials to be used by the teachers in any number of ways; classrooms are similar in their treatment of the plays only in so far as the teachers chose to use the same materials from the packets. The most popular items included in those packets were unquestionably the copies of the script. Many of the classes visited had read the play as preparation for seeing it. The teachers who had not required their students to read the play also gave no indication that they would be reading it after the performance; this fact is particularly interesting since Our Town is normally part of B-11 English curriculum, is included in the anthologies used throughout the system, and was the heavily favored choice of the B-11 teachers because of its relevance to the curriculum.

Those teachers who were making use of the script were doing so in a variety of ways. In some cases the students had read the play on their own as preparation for class discussion; in others the script was read aloud in class with students in the various roles. In one case the students were reading the script silently in class. One English teacher with a strong background in drama had assigned casts to student directors who blocked each act and presented it as a staged reading for the rest of the class. Using this method, he had staged both Our Town and The Skin of Our Teeth. Clearly the fact that Our Town appeared with other of Wilder's plays in the volume selected by the Educational Laboratory Theatre was an advantage exploited by some teachers: several of the classroom discussions were expanded by either the teacher or the students to include other plays by Wilder, notably The Skin of Our Teeth. One class was reading The Matchmaker aloud.

Before leaving the question of reading plays aloud in class, it would be well to note one of the major disadvantages of this very popular approach. Particularly in the case of low ability classes, the students may not have the reading skills required for oral reading of a play. In the case of the volume of plays under discussion,[1] the problem was aggravated by the typography. In the interest of swift silent reading, the editors have set the play's dialogue in quotation marks, making no other distinction between dialogue and stage directions. As a result the students were often confused as to what should or should not be read aloud. In some classes the experience of reading the plays aloud seemed to the observers to be an excruciating one, balancing boredom against frustration.

After the scripts, the items in the curriculum packets which received the most use were the discussion questions. Discussion was a very common mode of dealing with the plays: discussion of the play and what might be expected during the period before attending, discussion of the production on the day following. However, only a minority of the teachers using a discussion approach made use of the discussion questions provided in the curriculum packet; and most of these let the discussion move freely away from the questions in the packet. Only one stayed with the discussion questions, pursuing them with determination one after another.

The range of discussion topics gives some idea of the range of approaches taken by various English teachers. One teacher at Los Altos, whose class was in the midst of a sequence on the novel, led the class discussion to a consideration of Huckleberry Finn's experience with Nigger Jim on the raft. The students concluded that it was vital that a person appreciate the beauty of every minute of life; this occurred the day before the class attended Our Town and without the name of the play being mentioned once during the discussion. Another teacher at the same school began the period with a sense perception exercise and led the class into a discussion of the universality of feeling and experience. When the class had decided that most people experienced life in similar ways, and that Our Town is about the universal truth of ordinary life, the teacher explained that the production they would see the following day would have an integrated cast. The remainder of the period was spent discussing Grover's Corners as a miniature model of all human life, regardless of race.

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[1] Wilder, Thornton. Three Plays by Thornton Wilder, The Bantam Library of World Drama, 1966.

The teachers at Hughes appeared to be making more of an attempt to relate the discussion to the special circumstances of their students. One, for example, asked about the small-town's relationship between its citizens and their policeman, asking if the students saw a different attitude toward their own local police. The class thought there was. In the follow-up session this same teacher took Simon Stimson's bitter speech from Act III and asked the class to find in it a reason for his alcoholism. She then sought to explore this in terms of alcohol and drug addiction, a serious problem at Hughes.

Much of what we have here labled discussion is, in fact, closer to recitation. The exchange is not between the members of the class but between the teacher and the individual student; typically, the teacher asks a question which students attempt to answer until the teacher is satisfied. Less typically, the teacher states as fact some widely-held opinion about the play and the students are expected to provide examples supporting the truth of the statement. ("Who can tell me how Thornton Wilder shows that time is important in Our Town?") The temptation to change genuine class discussion into recitation--always an attractive temptation, because easier--is reinforced by the curriculum packets when they provide "Suggested Answers to Discussion Questions." These brief one-or-two-sentence answers, while perhaps valuable for the unprepared teacher, certainly do not do justice either to the play or the aesthetic experience of it.

The use of the other types of materials included in the curriculum packets were less in evidence. Two teachers made use of the vocabulary lists of unfamiliar terms and one built a discussion around the different styles of scenery illustrated by a set of plates included in the packet.

Very few visual materials from the curriculum packets were displayed in any of the rooms visited. An occasional room displayed the scene designs mentioned above; a few more rooms--at Hughes--were still displaying the major visual materials from Raisin in the Sun, a broadside of stills from the motion picture starring Sidney Poitier.

Before we leave the question of classroom treatment, mention should be made of the teacher at Hughes who prepared his class for Our Town by showing a film on the life and work of Robert Frost. The relationship of the film to Our Town was not pointed out to the students and remained a question in the mind of the observers. It may have been a subtle preparation for Our Town by way of introducing the students to rural New England. However, no connection with the play was developed in the class period preceeding the play, and the teacher was absent with the flu on the day following the performance. In all, the episode remains a minor mystery in the classroom treatment phase of the study.

On the basis of round trips between the schools and theatre with the students, both observers agreed that the bus trip was much less of a traumatic experience than the comments of some teachers had suggested. Certainly the students take the experience in stride.

Most Los Angeles students have spent a relatively large proportion of their lives in motor vehicles of one kind or another and the prospect of spending from fifteen to fifty minutes traveling the freeways in a school bus is hardly a special occasion for them. Indeed, from their actions and stated opinions it is clear that most look on the experience as a relaxing interlude in the school day. They sit quietly talking and--on the return trip--eating their lunches. The behavior of the students from all three schools, once they were on the busses, seemed to be exemplary.

However, the loading and unloading the busses was, for two schools at least, an emotionally trying experience for students and teachers alike. In the ways they carried out this relatively simple mechanical procedure the different life-styles of the various schools were clearly illustrated. For example, at Los Altos the arrival of the busses was announced over the school intercom; without any significant commotion the B-11 students simply walked out of the school building, climbed on the busses and sat down. The only administrative detail was that each bus had posted in its window the names of the English classes, by teacher and class period, which should ride on that bus. The class divisions were not enforced and many students chose to sit with friends on other busses. Once they arrived at the theatre, the students were held on the busses for a few minutes by the Scheduling Coordinator until the house staff was ready to accomodate them. Then they simply walked at their own pace into the theatre; the entire class sat in one section, but apparently as a result of choice rather than requirement.

Hughes was largely the reverse of this in both attitude and procedure. The Hughes High School building is new and well kept up; it is also designed and operated rather like a prison. Without being obvious about it, the courtyard design of the building, coupled with discreet sections of chainlink fence, make it practically impregnable from both the inside and the outside. The main--and single--entrance is manned at all times by a plainclothes guard whose chief responsibility is to keep out anyone but bona fide students. Another security man, armed and in plain clothes, is available to assist teachers and administrators inside the school. Both these security men were assisting on the day the B-11 students went to the theatre.

Each student was assigned to a numbered bus. As he entered the bus, his name was checked off a list which determined that he was, in fact, a B-11 student and that his trip slip was in order; later the same list would be used to determine that each student got back on a bus for the trip back to school. In addition, the student-by-student loading of the busses allowed the teachers to check out students for signs of their being under the influence of alcohol or drugs. On this occasion several students were returned to classes, either because they were not

B-11 students (and hence were trying to cut class) or because their trip slips had not been returned. At least one boy was put in the custody of the security personnel for being clearly under the influence of something. The school's curriculum coordinator commented with a defeated shrug that while the school could keep intoxicated students from entering the bus, and prevent them from drinking or smoking anything enroute, there was really no way to deal with the determined drug-taker who drops pills during the excursion.

When they arrived at the theatre, the Hughes' students were under careful scrutiny as they moved en masse to the auditorium. During this transfer, as well as during each of the two intermissions, the adult supervisors made every effort to prevent students from slipping across the street to buy hot dogs, hamburgers, and soft drinks at a small snack counter. (A number succeeded. About the same number of the Los Altos students also visited the diner, but the Los Altos faculty apparently was not concerned about them.)

Central High handled the bus trip in a way which seemed to combine the rigorous planning of Hughes with the relaxed attitude of Los Altos. At Central and Los Altos the bussing is arranged by the English Department chairman. (At Hughes the task is largely the responsibility of the Curriculum Coordinator, a variety of administrative vice principal.) Central's English Chairman is a retired Army officer and he took seriously the logistics of theatre attendance.[2] The schedule for bus arrival, loading, and departure were carefully worked out to the minute, and the students received precise instructions concerning every phase of the trip, including the pace at which they should walk from the bus to the theatre ("quickly"). No veteran could miss the military attention to detail; any veteran would also recognize the easy relaxation on the part of busdrivers, teachers, and students which subverted the plan at every step. Ultimately, the bus trip from Central High to the Inner City Cultural Center and back was as relaxed as Los Altos'; the difference was that at Central some people stewed about it.

Audience behavior has been a constant concern of the Los Angeles project. Teachers, students, and actors have at one time or another all suggested that "inappropriate" audience behavior would damage the effectiveness the performances and ultimately of the whole Project. This issue deserves careful attention: we will return to it again and again.

Los Altos and Central attended with other schools and therefore cannot be held solely responsible for the behavior of the audiences in which they sat. It is fair to say, however, that both schools were typical high school audiences considering the grade level, the time-of-day, the program's non-selective nature, the quality of the production, and many other variables. The professional house management staff agreed with this assessment, giving the Central and Los Altos students slightly higher marks in this regard than did the CEMREL observers. (Teachers tend to think their own class behavior has been exemplary, but that other classes or schools have lowered the total "behavior score" of the audience.)

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[2] He estimated ten hours per play spent in arranging administrative details.

Certainly by experienced, adult theatre-going standards the student audiences are loud, squirmy, and occasionally disrespectful; but they are also highly responsive (particularly to broad comedy and melodramatic action), honest, and enormously energetic. One problem is that adults frequently misinterpret the meaning of overt responses manifested by student audiences. When the adult actors misread them, the results are often ironic. For example, many Los Altos students were highly critical of the Inner City Repertory Company's production of Our Town, yet the actors consider them well pleased; Hughes students enjoyed the play very much, but were considered by some actors to be rude and inattentive.

The truth is that well before Our Town, indeed even before the end of the first year, Hughes had developed a reputation as a loud and unruly audience; they did nothing during Our Town to substantially change that reputation.[3] The performance was several minutes old before the audience noise level had subsided to the point that the Stage Manager's voice could be heard at the rear of the auditorium. Shouted comments punctuated several bits of dramatic action; and, in the Third Act, the Stage Manager stopped the play to rebuke a boy in the front row, apparently for making remarks. Yet the applause at the final curtain was vigorous and sincere; conversations with students following the production convinced the CEMREL staff that the students did enjoy the performance, though many were unhappy with audience behavior. The faculty of Hughes thought this one of the better-behaved theatre excursions.

A point that should be touched upon here deals with the reaction of the black students of this low SES school toward the integrated acting company performing Our Town. Many of the students, particularly the males, showed considerable discomfort at the fact that in this production George was played by a white actor and Emily by a black actress. Especially during the wedding scene, and culminating in the kiss, many students from Hughes felt compelled to share with their neighbors their distaste at this interracial marriage. The actors report that some black audiences shouted out uncomplimentary comments during the wedding scene. The wide-spread assumption among actors and school officials is that this negative response to an interracial marriage is a public manifestation of the "Black Pride" which has in recent years made itself felt in Los Angeles' black schools. The actors report that the same reaction is rare from an all-white or racially integrated school.

These racial overtones were detectable at other points of the performance for Hughes. As the actors were introduced at the beginning of the play, none were applauded until the appearance of the first black actress; applause for actors continued, but the applause for black actors was louder by far than for white. One observer thought that the reason the audience talking stopped at all at the beginning of the first act was out of courtesy for a black actress. Similarly, at the curtain call, the vigorous applause for black actors was out of all proportion to either the excellence of their acting or the size of their role. During the question-and-answer period at the conclusion, nearly all questions were directed to black actors. At one point a girl directed a question to "the sister in purple" and the audience as a whole laughed with glee when a white actress--also dressed in purple--mistakenly began to answer.

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[3] Hughes had been scheduled to attend with an all-white, San Fernando Valley school, but at the last minute the other school cancelled. Theatre and scheduling staff had no doubt that the reason for the cancellation was reluctance to see the play in the company of Hughes.

The exchange between the students and actors during the question-and-answer period was illuminating. The process was that at the conclusion of the play the actors would bring chairs and sit in a row near the lip of the stage; the houselights would be brightened and the students invited to ask questions of the actors. The process appeared to work rather well, especially when the actor in the role of moderator repeated the nearly inaudible questions for the remainder of the audience.

The questions asked might be divided into two groups: those that the students really wanted to know and those that they thought they might be asked on tests. These last included "What is the theme of Our Town?" and "Why the integrated cast?" The first question, and ones like it, were generally thrown back to the student with a "Well, what do you think?" The questioner would usually view this response as an irrelevancy and evasive and the discussion would turn to something else. The actors developed a sure-fire response to the question of the integrated cast: "Because it's an integrated world." This answer never failed to bring applause. These perfunctory issues decided, the students turned to their real concerns.

The most consistent questions had to do with establishing that the actress playing Emily was, indeed, the same that plays the babysitter on the TV program Julia. If no other evidence were available, the demonstrated knowledge of and curiosity about this TV series would convince any observer of the relevance of Julia to the black teenager. The remainder of the questions were roughly divided between queries about private and professional lives of the actors ("Are you married?" "How old are you?" "How did you get started in acting?") and rather detailed questions about aspects of the production. In this last area, the students and teachers had some advantage on the actors. As previously mentioned, Our Town is a regular part of the 11th grade English curriculum; hence, all teachers and many students know the play very well. Sometimes they asked questions which the actors had great difficulty answering--or even understanding. For example, an accelerated English class from Los Altos had developed an extraordinarily elaborate theory concerning Wilder's treatment of the dead in Act Three.

Wilder, they thought, was suggesting that there was something beyond death and the graveyard; the dead are clearly waiting for something. Was it an orthodox Christian judgement or was it a Hindu karma? The class further excited by the performance, during which they noted that several of the chairs (symbolizing graves) in the graveyard were empty. A class member used the question-and-answer period to explain the theory to the actors and ask the significance of the empty chairs. The cast was confused. No, they had never considered Wilder's views on life after death; the chairs were empty because several minor actors were out of the company with the flu. The students could hardly conceal their contempt for the actors' poor scholarship when they discussed the issue the following day.

Classroom observations on the days following the theatre attendance must be viewed with some scepticism: the observers had been in the school for more than two days and their function was known to not only the teachers but to any student who cared to inquire. In addition, most teachers expected the observers and had invited them to administer the two short instruments given on that day. In many cases the administration of the tests prompted the students to ask what use would be made of the data and led to a discussion of CEMREL, the research component, and the entire project. In short, in every class visited, the Educational Laboratory Theatre Project and production of Our Town witnessed by the students was discussed at length. It appeared that all the teachers habitually spent the post-performance class in discussion, and that the students anticipated--in many cases eagerly--a chance to verbalize their feelings and perceptions about the play. In only one class did the teacher close off discussion so that the class could return to its original work (reading The Matchmaker); the rest of the teachers allowed the discussion of the play to use up whatever time remained at the conclusion of the testing sequence. Furthermore, while there were cases of classes which seemed apathetic both preceding and following their theatre attendance, the level of student involvement and general classroom involvement was higher following the theatre experience in nearly every case.

One interpretation of this would be that students and teachers alike find the performed play more attractive as a stimulus for discussion than the script. Perhaps significantly, the vigor of the discussion and skill with which students and teachers developed their thoughts concerning the production, had little to do with whether they liked or disliked either the production as a whole or some aspect of the production under discussion; in fact, particularly with students, dissatisfaction with some aspect of production often prompted the most vigorous, logical, and best-supported criticism.

The range of issues touched upon in classroom discussion following the performance was very wide; however, certain points recurred often enough to warrant reporting. In general, the issues separated clearly into two categories: discussion of the Educational Laboratory Theatre Project, including the audience behavior, and the immediate production of Our Town.

The premise stated or implied behind most of the class discussion was that the Educational Laboratory Theatre Project was a very good idea which was deficient in practice. In all three schools students wondered aloud why they had not been given some voice in play selection; this query came not only from those who had not agreed with the selections but from those who were generally satisfied with the choice of plays to that date. Part of the issue is clearly that the students would like a voice in such decisions, whether they use it or not.

In several cases, particularly in Los Altos, the students showed considerable interest in the testing instruments used by CEMREL and voiced curiosity about what the evaluation component was searching for and what it was finding. Several students voiced vigorous and carefully reasoned objections to the validity of behavioral research in the arts.

Again in Los Altos, students were often highly critical of the production standards of the Inner City Repertory Company; in fact, several students indicated that they had chosen not to attend because of the production they anticipated. For example, one girl said that Our Town was her favorite play and she did not wish to see the Inner City Repertory Company "ruin it"; she added that from all reports her fears had been realized. A student in another class said she found reading the play in class superior to seeing it. These represented a minority position, but by no means one that can be ignored.

One concern common to all three schools was that of audience behavior. Again and again classroom discussion returned to the issue of how much damage was done to the theatre experience by unruly audiences. Many of the Los Altos and Central students spoke with a mixture of astonishment and remorse about rowdy audience behavior at previous performances, though most rated the audience for Our Town as acceptable. The Hughes students, knowing their own reputation, considered the behavior of their own school as audience members to be less than perfect. In one high-ability English class the reaction of the class was close to outrage. A girl, making reference to the tradition that the school's cheerleaders attended in costume, thus providing easy school identification, said, "There were the cheerleaders wearing the blue and gold and I just about cried I was so embarrassed."

At least two classes at Hughes identified the individual whom the Stage Manager had rebuked for his behavior, and several openly suggested that he "and his kind" ought not to be allowed to attend. Another class thought the chief disrupters had been B-10's and B-12's who had no concern for the B-11 reputation.[4] This class, when asked by the teacher, suggested solutions to the problem: student monitors, stricter faculty supervision, and leaving the houselights up. All of these were unpopular with at least a majority of the class. One student suggested that audience behavior would improve for better plays ("...like Gone With the Wind").

Student opinion of Our Town touched nearly every facet of the production. Los Altos students were critical of many relatively fine points. For example, they were made uncomfortable by the intimacy of George and his sister Rebecca as they both crowded on the ladder representing George's room. Several students commented on the actors' shouting to project in the acoustically uneven Inner City Cultural Center.

In general, however, in all of the schools the discussion of the theatre experience was more a catalogue of what the individual student did or did not like about this particular production or an individual actor's portrayal. While the exchanges between those who liked an element and those who did not were often full of conviction--indeed of fervor--there was little attention ever paid to why the person felt as he did. Phrases such as "She was really neat," or "That was crummy," represented the normal level of discourse. Very seldom would a student attempt to explain with precision why he felt as he did.

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[4] Non-B-11 students do attend the plays when they are members of non-graded courses such as Speech, Drama, and Contemporary American Problems.

This more profound level of criticism was very much in evidence at Los Altos in a confrontation between several English classes and two cast members who visited the school immediately following the production. The discussion in this case was superior for two important reasons: the presence of the actors forced the students to respond more thoughtfully, out of courtesy if nothing more; and the teachers, who had remained carefully neutral in the classroom setting, entered directly into the discussion. For nearly two hours the actor and actress answered questions and engaged successive English classes in discussion. When the experience was finished, the actor commented to one of the observers that he had so enjoyed the experience that he thought that school-visits should be a regular part of the project. A company member, he was surprised to learn that school-visits were part of the project.

The most popular topic of discussion, at least at Central and Los Altos, was that of the integrated casting of the play. While no one objected to integrated casting per se, or to the presence of black Americans in Grover's Corners, New Hampshire, a number of students said they found the mixture of races within a single family distracting and "unrealistic." The majority of students, however, appeared to understand and agree with the theatre's contention on this point: Grovers Corners is a micro-cosmic view of an integrated world. A significant number indicated boredom with the discussion, dismissing it with the observation that after the first few minutes of the performance they had ceased to notice the race of the actors at all. Oddly, considering the reactions in the theatre, the question of integrated casting was not mentioned during any classroom discussion at Hughes.

Interviews

The aim of the interviews conducted as part of the Modified Case Study was to elicit an expression of opinion about the Educational Laboratory Theatre Project from a range of participating groups within each of the target schools. These groups included administrators (represented here by principals, vice-principals, and counselors), English teachers, drama teachers, and students.

The questions asked in the interviews were suggested by the leadership of the Inner City Repertory Company, the administration of the Los Angeles City Schools, and CEMREL's research staff. In many cases the questions reflected issues which had been important in other sites of the Educational Laboratory Theatre Project. However, realizing that the Los Angeles project was in several ways unique among the three sites, the CEMREL staff made every effort to prepare a largely open-ended interview schedule for each group. In the actual interview, too, the respondents were encouraged to depart from the question at hand and to elaborate on side issues whenever it appeared such digressions might yield new information. All interviews were conducted by members of the CEMREL staff with the exception of the student interviews at Hughes High School where they were conducted by two experienced Negro teachers on loan from the Los Angeles City Schools.

The interviews filled nearly fifty hours of recording tape and represented responses from three principals, three vice-principals, six counselors, three drama teachers, fifteen English teachers, and more than fifty students. The number of student respondents is approximate since some interviews were conducted informally, on the bus or in the theatre, sometimes with several students at once.

Principal, Vice-Principal and Counselor Interviews

The most immediate point detectable in this group is that while Principals and Vice-Principals had firm opinions of the Project, most Councelors were uninformed of its goals, procedures, or outcomes. Information about the project had simply not found its way down to the counselor level and most of them could not offer anything more than opinions about what the Project might be attempting to bring about and what its potential could be.

The Principals and Vice-Principals of all three schools saw the major aim of the Educational Laboratory Theatre Project to be one of cultural enrichment and each judged it accordingly. For example, the Principal of Los Altos thought that the Project was very good for the inner-city schools but that the students at his school had plenty of opportunity to participate in the cultural life of Los Angeles, and that it was therefore something of an educational redundancy to bus them to the theatre as part of the high school program. He expanded this argument to include the quality of the productions which he felt had not been sufficiently professional ("We have junior colleges that do better work") and he argued that it was doubly wrong to take school time for students to see productions which were inferior to those they normally saw with their parents. The principals of Central and Hughes subscribed to the same central thesis, but with different implications. Both argued that since the students at their schools did not come from homes with a theatre-going tradition, the effect of the program was to introduce them to a part of cultural life to which they would probably never be exposed. Of the group of administrators, only one (from Central) remarked that the program should be seen as a supplement to the regular English curriculum, specifically to units on dramatic literature.

As to the success of the program in achieving these goals, those administrators who had an opinion generally thought that they were being reached. Most thought that the response of the students with whom they had talked had been largely favorable to the program. ("More like it than don't.") The administrators from Hughes were more certain that the program had, indeed, touched their students. One counselor noted that the plays had been vigorously discussed in his guidance class; another said that he had found the plays motivated the students to read. Hughes' Principal detected in his students an increased willingness to "reflect on the social issues of the day" as a result of the program.

As to the greatest single benefit of the program, the Los Altos and Central administrators thought that simple "exposure" was benefit enough (Los Altos' principal could think of no prime benefit), but those at Hughes found other values. Specifically, they noted that for Hughes students to see actors "of their own ehtnic background in what were previously 'Anglo' roles" was a very valuable experience. And a counselor at the same school noted that the primarily visual and auditory experience of going to the theatre was a blessing to the poor reader, a major problem area at Hughes. The most common single flaw with the program, according to the administrators, fell in the category of "mechanics," or "administrative problems." The most common complaints were: (1) the disruption of school twice a semester, not only for the students attending the theatre but for nearly the entire student body; (2) the time and confusion involved in arranging for the busses, getting the correct number, securing parent permit slips, and checking the students on and off the busses; (3) having to arrange for substitute teachers to cover for the missing teachers on the day of the plays, and (4) play selection. In general, the principals tended to take the question of class disruption far more seriously than the teachers themselves, probably because they hear more complaints about such disruption than does any one teacher. The principal of Los Altos put the issue as forcefully as any when he said, "The teachers themselves, and I am talking about the entire staff, have become very disturbed that we are taking youngsters twice a semester out of not only English classes but out of classes in other areas." The problem of bussing, a low-level irritant at most schools, was an acute problem at Hughes. There the Curriculum Consultant, who is most closely associated with the problem, expanded on the transportation issue in general. For one thing, the inflexibility of the bus contract demands that the students be kept at the theatre for at least three hours, under threat of financial penalty to the school board. This means that in some cases the question-and-answer period had to be extended beyond its useful length and restless students kept in the theatre, a touchy problem in crowd control for the Hughes staff. Furthermore, while the Hughes students are well-behaved when in the presence of teachers who know them, the faculty must be on constant guard against the "outsider," either from another class or perhaps one not even in school, who joins in with the students in order to create a disturbance. Sometimes these individuals have found their own transportation to the theatre and simply joined the students as they moved from the bus to the auditorium.

According to the majority of administrators, especially those from Central, the problem of finding substitutes to cover classes was made very much easier by the provision of funds to pay them. In fact, as the Principal of Central pointed out, the high salary schedule for the substitutes provided in the Educational Laboratory Theatre Project budget made it easier to find substitutes from within the school than for any other project.

The principal of Los Altos, however, found a morale problem among his staff was created when teachers were paid for this project, but nor for others. All of the administrators who listed play selection procedures as a cause of complaint noted that, as the advice of the teachers was now being asked, the problem was becoming less serious.

In addition to these fairly common criticisms of the program, others were mentioned. For example, several administrators thought that the program should be organized so that all students had an equal opportunity to participate. Most hoped that it might become a permanent feature of the 10th grade English curriculum. (Several counselors expressed complete mystification as to why the program had focussed on the one class exclusively.) One Vice-Principal thought that the program was "pushing" racial integration "unreasobably," and a counselor at the same school thought that audience deportment problems were a result of having "unlike" schools attend together.

Most of the administrators felt strongly that, for all its faults, the program had improved the educational climate in their schools. The Principal of Los Altos allowed that, though it had not necessarily improved his program, it probably had done so for other schools in the system. No one thought that it had damaged their total program.

When asked if they saw any benefits to the total school program apart from English, the administrators divided neatly along socio-economic lines. Those from Los Altos could see none; those from Central and Hughes were quick to point out that any broadening experience was a benefit for all disciplines. As one counselor put it, "(The student) takes the same body to every class." Other administrators suggested that the experience had forced the students to consider social questions and had led them to outside reading. ("I've had students borrow books from me after these kinds of programs.")

Most of the administrators reported only very low levels of parent concern or interest in the second year of the project. During the first year there had been a flurry of parental contacts with the schools, during the *Tartuffe* controversy. The Los Altos principal reported that the parents of his students were chiefly concerned about the artistic quality of the play. Those from Central and Hughes questioned the moral and religious implications of the production. At the time of the interview, the principal of Central reported that most of the parents' comments were favorable. At Hughes, the major source of comment was from parents working as teachers' aids who had themselves seen the productions and were unanimously in favor of the project.

The same general division between Los Altos and the other two schools was detectable in the reported reaction of the faculty to the project. At Los Altos the English faculty was highly critical of the artistic level of the productions and the remainder of the staff was "very disturbed" at the demands made by the program. At Central and Hughes, the principals reported that the English faculty was largely satisfied with the productions and that the remainder of the faculty was "understanding." Apparently, the whole school will accept a program if the primary beneficiaries are happy with it.

None of the administrators minimized the disruption to the regular school day caused by the Educational Laboratory Theatre Program. Said one, "One day out of the week is just shot!" But most agreed, when asked, that the benefits of the program outweighed the liabilities. However, all were ready to suggest ways in which these liabilities could be reduced. Several thought that after-school, evening, and Saturday performances could be explored as a possible way of reducing the dislocation. One argued vigorously that a touring program that brought the actors and productions to the schools would be a more efficient solution. At the very least, pleaded the principal of Central, the program should schedule the larger schools to attend on a single day so that only one day of school was disrupted instead of two.

Less than a quarter of the administrators had seen any of the plays performed by the Inner City Cultural Center. (Half of these had seen Tartuffe, but only because the city schools had demanded that a representative from each school preview that controversial production). Those that had seen two or more productions were generally satisfied with the artistic level displayed by the company. The Curriculum Consultant from Hughes had seen every play and thought that the company was showing a steady increase in ability, especially in playing for high school audiences.

The counselors (the only ones asked this question) reported in the main that they could see no marked increase in elective English enrollment as a result of the program. One commented that some marginal English students, who, because of their poor records could have opted not to take English, had insisted in taking English classes because they wanted to go to the plays. Several stated their conviction that the play-going experience was particularly useful for the poor readers. All counselors who had been at that job long enough to notice changes reported that enrollment in Drama classes was on the increase, but none would give the credit to the Educational Laboratory Theatre Project. The chief reason, they thought, was that the Los Angeles City Schools had recently revised the requirements for graduation in such a way as to make drama an acceptable English elective; furthermore, the system had just instituted an English "major" which allowed drama.

The administrators were asked, finally, what specific changes they would like to see made in the Theatre Project, and their suggestions may be summarized as follows:

1. Those in charge of the Project should be more responsive to the problems of administrators.

2. The possibility of evening and weekend performances should be explored, and ways should be found to avoid repeatedly disrupting the whole school to send one class to the theatre.

3. There should be a comprehensive plan developed which would provide for the growing maturity and sophistication of the students participating in the Theatre Project.

4. There should be provisions made for better enforcing acceptable behavior in the theatre.

5. The theatre itself should be made more attractive and comfortable.

6. Principals should have a greater voice in play selection.

7. There should be greater candor about what one principal referred to as "this racial issue." "Maybe," said the principal of Central, "we're getting a captive audience and subjecting them to something they wouldn't get by choosing....I'm not certain that the parents are aware of what their boys and girls are being subjected to." (His was not an isolated opinion.)

THEATRE COMPANY REACTIONS:
LOS ANGELES

In January of 1969, a number of actors and the director of the Inner City Cultural Center, Los Angeles were interviewed by a CEMREL representative and those interviews form the basis of this chapter.

The interview with Mr. Jackson centered on two topics, theatre activities for the schools (which included a photography workshop, an open rehearsal for teachers, a special performance and critique for teachers, press conferences for high school students and school visits by members of the company about once a week) and communications within the theatre.

Three of the actors who were interviewed mentioned that they had made school visits and commented favorably on them. One actor had choreographed the duel scenes for a school production of Romeo and Juliet and said he "enjoyed it immensely." Another said,

> I think the cast is quite different in their feelings about extra activities. On the whole, I think they're quite eager or very willing to, but there are a few dissenters in the ranks, a few people who think that...I don't know. It's all hung up in personalities and some people not liking what they're doing personally or how the show is going and therefore not wanting anything to do with the kids.... For me, personally, I think it's great. In fact, I wish there'd been more opportunity to go in schools.

Jackson also wished there were more in-school visits. He wasn't sure why there weren't more as they are handled through the schools. He felt, however, that the ICRC could arrange to have someone to go out to the schools every day if there was the demand.

The one complaint mentioned by an actor about the school visits was that they were often faced with a huge assembly. He would prefer to meet with small groups where they could have face-to-face contact with students.

The workshops met with more criticism. The one favorable comment came from a trainee who had not attended them. She said, "I have heard workshops are good. I appreciated when the teachers came out on their own time."

The criticisms generally centered around the teachers' attitudes. One actor said,

> I was very upset by the one workshop I attended. It was poorly organized and the moderator intimidated the people who were asking questions and who were answering. Another thing that disturbed me was a lot of the teachers...had preconceived ideas about what Our Town should be like. They had certain ideas that they wanted to show their kids and when they saw we were doing it differently they were upset.... This was kind of frightening because I thought one of the goals of the project was to help kids form their own opinions.

Three actors complained that the teachers didn't ask good questions. "The questions got almost too private. Like they asked how you developed a character, and a lot of actors use personal experiences to build on, and they don't like to divulge that information. To open up your whole life to people..." Another said, "It just seemed like the general level of teachers' questions to us was uninteresting." He had some negative comments about the actors' behavior, also,

> And our behavior in front of them was cool, too. I mean actors get kind of weird, too; kind of in-group and a little pompous. And I think we didn't really have enough of an idea about what the teachers were doing with drama and about the plays to ask them any intelligent questions.... The idea is great but we didn't have a background to communicate.

Two people mentioned the need for more student participation. One had been at a photography workshop that was attended by only about 30 students although it had been open to all the schools. She querried, "Why weren't the students there?" Another said,

> I think the idea of having a workshop with the teachers and students is valuable and I think a lot of the actors would be interested because it would bring them closer to the students and it would give them a chance to deal directly with the student.

The attitude of the company appeared to be quite good although there was evidence that student audience behavior was hard on some of them. Yet even those who appeared to be most affected qualified their comments. One actress said, "In the beginning when those kids would laugh, I hated it. I couldn't stand it, especially when they would laugh in the third act because I'd spent so much time on it." At another point, however, she said,

> Once I had been in the play three or four weeks and I realized...the fantastic contribution it [the theatre] was trying to make..., it seemed to complete the whole reason why I'm an actress, and because I'm seventeen and because most of the students who come are my age, it's like a special thrill to me to perform to students. Once I got used to their working, whatever it is.

She said that not all of the audiences were bad, it was mainly those from lower class backgrounds that behaved inappropriately. "I think that's one good thing about the theatre, that those students who are lower class, who have a lower class environment, who are not exposed to those things that are artistic and refined and basically middle class like art and painting and books, etc. will gain a great deal from coming to the theatre..." She also felt that lower class children had difficulty becoming involved with Shakespeare and Wilder because "their life is concerned with physical things like existence, like father going away or mother going away or somebody getting killed"...however, she said, "it's important that they come and see other kinds of struggle patterns, other kinds of human problems."

Another actress felt audiences have improved. "There is a difference in student audiences at first screaming hollering, throwing things on stage, snapping gum till we were scared to be on stage. They are more sophisticated now.... Still a few in Our Town, throwing screws, milk cartons, and whistling noisily--last year it was almost all of the students behaving like it was a Saturday afternoon matinee." Another said,

> It doesn't bother me at all like it bothers some of the actors. I mean I think it's more fun.... For every actor that says the behavior should be controlled there is an actor that says, "It's doing fine the way it is.... It just means we're doing a bad job if they're throwing things on stage."

Three actors even felt the students should have a voice in choosing the plays. One suggested "the juniors...should select the plays they will see in the last year."

Six of the interviewees expressed approval of the interracial character of the company. One actor said enthusiastically, "I think it's a great opportunity for the kids. There is someone on stage that they can identify with whether he is black, white, yellow, or purple..." Another said, "I think as the white students and the black students come more and more often their values will be changed." Another was happy about the opportunity to play in non-stereotyped roles. "I was working with the East-West Players. We found we couldn't get work because we were Oriental--we were slotted in one type. Then I heard about this production and I sold coffee out front just to be involved in this whole thing.... I said I would love to join the company in any capacity."

The only negative comment concerned the question of whether actors were "hired for the color of his skin or his acting ability. It gets all tangled up. I like the interracial idea. I think there could be great selectivity in hiring performers, [and a] much greater degree of selectivity in hiring some of the production staff."

One subject that five of the actors spontaneously remarked on, was play selection. We have mentioned that several thought students should participate in the decision. Several others felt that the schools should have less influence. One actress dissented, "I approve of the teachers' choice of plays even though I know some actors don't feel this. I think they should learn the classics and know what their parents went through.... The more culture we can feed down their throats, whether they like it or not, someday they're going to remember." One actor while approving, in general, of the plays felt they should not neglect comedy completely. Another felt they should have plays representing both middle and lower class values so that both groups could be exposed to the other's environment.

Two other actors brought up the need for financial stability. One remarked,

> Well, the program always sounds like it's shakey all the time but the kids always show up every morning. I mean we always hear rumors about mismanagement of the funds and a lot of waste and whether it's going to be continued and whether our artistic success is high enough to make it all worthwhile and whether Nixon is going to get rid of the whole program anyway. It always sounds very tentative.

The last major topic discussed in the interviews was the communication system in the theatre. This is a problem, both because of the pressures of time and the high rate of staff turnover; so that some members of the company are not well aware of the scope of the Project.

One trainee stated that "after two or three weeks in rehearsal the teachers came in for a workshop and this is the first I knew about the educational program. I wasn't aware of who we performed for or what age bracket." Another said he had been given no information about what the Project was all about. Some actors expressed the feeling that they had no voice in the theatre project, and were not therefore really committed to it. One actor also expressed dissatisfaction with the communication of CEMREL's and the school system's research findings. "Not one bit of information has been given to me about what the results have been. No one asks because I think we all feel we are not to know until the program is over." (People who lack a sense of participation in a project are not likely to actively seek out information.)

Communication also appears to break down on its way back up. Although several people said they could take their suggestions to the Equity Deputy, he said there was no firm structure for handling grievances. "We're not teachers, we're actors primarily. We do what's put in front of us. We would sometimes like to suggest something to Dr. Stern, but that's impractical."

While the opinions given in these interviews cannot be taken as representing the whole range of opinions within the ICRC, they do contain interesting insights into some largely ignored aspects of the Project. The people interviewed seen to approve of the goals of the Center and are concerned about the students, while still finding the audiences difficult at times. There appear still to be some severe internal problems with communications; and the responses highlight a number of areas that need further study, so that the complex operations of the Inner City Cultural Center may be better understood.

THE COORDINATOR'S REPORT ON THE 1968-69 SEASON IN LOS ANGELES

While we asked the directors and educational officers in Rhode Island and New Orleans to make for the record formal assessments of the whole three years of the Project, we felt that such a request of the Los Angeles officials would be premature. The Coordinator of the Los Angeles Project, however, prepared for submission to the Los Angeles School Board a year-end report on the Project in that city. This report serves a function similar to that of the statements of the principal parties in the other sites, and a facsimile of Dr. Stern's year-end report is printed on the following pages.

LOS ANGELES CITY SCHOOL DISTRICTS
Division of Secondary Education
Specially Funded Programs
Bimini Place Center

EDUCATIONAL LABORATORY THEATRE PROJECT: Year End Report, 1968-1969

As the Educational Laboratory Theatre Project nears the end of its second year of activities, we are pleased to share this progress report with you. We are aware of the fact that reading this report is second best by far to seeing the Project in operation, and hope that, at your convenience, you will join students at the plays and in their classrooms to judge for yourself the impact this program is having on its participants.

The Plays

The following eight plays have been presented to approximately 30,000 students each: Moliere's Tartuffe, Williams' The Glass Menagerie, Chekhov's The Sea Gull, Shakespeare's A Midsummer Night's Dream, Hansberry's A Raisin in the Sun, Wilder's Our Town, Shakespeare's Macbeth and Jones and Schmidt's The Fantasticks.

The design of the initial three years of the program called for the same group of students, those who were in B-10 English classes in the fall of 1967, to see all twelve plays to be presented. Naturally, some students in this group have not seen all plays for a variety of reasons, including tranfers, illness, etc., while students from other grades have joined the program for some plays as members of elective classes including drama, journalism, art and stagecraft.

The impact of the program on the students has been profound. Even a casual glance at the list of plays above reveals that students in the program are now far richer in cultural background than those who did not participate. The sweep of language covered in depth through the students seeing and discussing the plays is noteworthy. Students have experienced among others Wilbur's elegant couplets in Tartuffe, Shakespeare's magnificent lyricism in A Midsummer Night's Dream and Hansberry's beautiful transcription of everyday speech in A Raisin in the Sun. In every case, in addition, they have seen a play transformed from literature to a living stage experience. The range of themes covered is equally impressive. Intense student discussions have been generated on topics ranging from religious hypocrisy, as seen in Tartuffe, to racial discrimination problems, presented in A Raisin in the Sun. Dramatic forms have varied from the stark tragedy of Macbeth to the pure fantasy of A Midsummer Night's Dream, and from the verbal drama of The Sea Gull to the musical The Fantasticks.

Students have, of course, not liked every play equally well, nor has every play met with equal critical acclaim. The theatre program, has, in short, been received as well as any theatrical enterprise in the community with its share of "hits" and "also rans." This is as it should be, and reflects the world as it is--not necessarily the world as we should like it to be. For an educational institution to present it to the student otherwise would be for that institution to be less than truthful.

Student Response to the Plays

Student likes and dislikes, are, of course, interesting. Until recently, A Midsummer Night's Dream was by far the students' favorite show, but present indications are that The Fantasticks will also rate very high in student esteem. A Raisin in the Sun was both a critical and student success, with some very moving performances by Beah Richards, Ketty Lester and Paul Winfield. Tartuffe was enjoyed thoroughly by students, but received mixed reactions in the press and generally comments of disappointment from teachers. The Sea Gull was the most lavish production staged by the Inner City Cultural Center, an absolute critical triumph in the press, but was probably done too early in the program, as 10th graders found it difficult to follow, although there was solid evidence that classroom preparation has been thorough.

The Glass Menagerie and Our Town shared the fate of being less well liked by students than we thought they would be. The Educational Laboratory Theatre Project in New Orleans reports that Our Town turned out to be their least liked production; perhaps the play is less relevant to students than it used to be.

Macbeth occupies the "least liked" spot at the present. Unfavorable press comments on the show's opening were echoed by teachers and picked up by students. The show improved steadily and should really have been reviewed nearer the end of its run, rather than at the beginning. In general, those who observe student reactions at the theatre almost daily report that students have liked even the "least liked" shows better than we thought they might, and better than their teachers.

The Goals of the Project

Regardless of appraisal, every show has served its educational purpose, namely the generation of points of departure for teaching the specifics that are reflected in the educational goals of the program, which include:

I. A. GENERAL OBJECTIVES

1. The general objectives of the project are:

   a. To provide in-depth experiences of live dramatic productions for the pupils in the Los Angeles public and non-public schools.

   b. To provide dramatic productions for adults in the community; specifically, in a specific geographic area of the city generally devoid of cultural opportunities.

B. SPECIFIC OBJECTIVES

In addition to the general objectives indicated above, it is hoped that this Project will meet the following educational and cultural needs of students and adults in the Los Angeles Unified School District:

1. Educational Needs

   a. To improve linguistic skills through reading and hearing fine language, well written and spoken;

   b. To sharpen ability to observe and listen;

   c. To widen horizons through portrayals of varied ways of living, at the same time providing ideas and information to think about and discuss;

   d. To supplement learning in English, literature, history, social studies, government, journalism, art, and drama through presentation in live dramatic productions of social, political, and historical problems, issues, and events; and

   e. To improve knowledge of drama as a communication means.

2. Cultural Needs

   a. To improve attitude towards enjoyment of high quality drama;

   b. To establish the habit and desire of drama attendance as a leisure time activity;

   c. To enrich lives emotionally through the impact of great drama; and

   d. To provide experiences which help develop ethical values through opportunities to make judgments on human motives and actions.

Additional Project Services to Students

While the theatre-going experience for students is central to the Project, this experience has been supported strongly by a variety of curriculum materials that has been highly praised by those who have used them. Plot chart transparencies, biographies of authors, posters, vocubulary lists, essays of critical analysis of the plays, materials on how to teach drama in English classes, as well as puzzles and a great variety of student class activities have strengthened the English program in which the plays have been offered.

Students also participated in press conferences for each play and interviewed directors, actors, and scenic design artists and photographed them at their work. Thus, the theatre is on its way to being known even more intimately by all in the schools.

The Inner City Cultural Center

The story of the genesis and development of the Inner City Cultural Center is in itself a fascinating story of determination in the face of considerable odds. Founded in 1966 by Alfred Cannon, M.D., with the aid of other artistic leaders in the community, the Inner City Cultural Center chose as its mission the founding of a Center for the performing and graphic arts in that area of town inhabited by members of various minority groups who had little or no easy access to the cultural resouce centers available in other areas of Los Angeles. Activities of the Center include an apprenticeship training program, designed to encourage members of minority groups to train for and enter the theatre and communications industries, backed by a sizeable Ford Foundation grant for a three-year period. Special classes are held in a number of areas, including music, theatre history, film production, technical, and communication skills. Sunday evening programs have featured the Al Huang Dance Company, Ketty Lester, The Osamu Ozawa Karate Company, Paulene Myers, and others whose talents are particularly relevant to the Inner City Cultural Center. A growing project is the Langston Hughes Memorial Library, a collection of significant documents and artifacts about the cultural and artistic life of the Afro-American, Asian-American, American Indian and Spanish speaking American, made accessible to all members of the Los Angeles community. A writers' workshop has enlisted the cooperation of many of the leading writers in the area as guest speakers and is actively supported by faculty members of the UCLA Theatre Arts Department.

The Inner City Cultural Center's largest undertaking remains the Inner City Repertory Company, the organization producing the plays for the Educational Laboratory Theatre Project. Few people are aware of the intensive financial efforts made by individuals on the Inner City Cultural Center Board of Trustees to keep the theatre alive. In addition to the plays for the Educational Laboratory Theatre Project already mentioned above, the Inner City Repertory Company has produced The Flies, Slow Dance on the Killing Ground, El Manco and Eagle Boy for the community.

The Inner City Repertory Company

The Inner City Repertory Company was originally designed to be a real "repertory" company, a group of actors having a number of plays in "repertory" which could be performed on alternate evenings if necessary, with each actor mastering a number of parts in a variety of plays. This arrangement is said, by experts, to have both economic and artistic advantages over different organizational schemes. The experience of the Inner City Repertory Company in Los Angeles, a motion picture and television industry town, is suggesting, however, that a true repertory arrangement is not feasible here as long as top-flight talent is involved. Because the Inner City Cultural Center is financially limited in the salaries it can offer, few actors are willing or able to commit themselves for extended periods of time at low pay, rewarding though a repertory experience might be artistically. What has evolved over the two years is a group of actors who are the talent pool from which the directors select those who are best suited to the plays. Thus a number of fine performers have worked in many shows. Bonnie Bedelia was seen in The Glass Menagerie, The Sea Gull and A Midsummer Night's Dream; Maxine Stuart did The Glass Menagerie and The Sea Gull; Paul Winfield performed in The Glass Menagerie and A Raisin in the Sun; Robert Ito's talent enlivened The Sea Gull, A Midsummer Night's Dream, Our Town, Macbeth, and The Fantasticks, and the list of actors in multiple assignments could be continued.

Actor Services to Students

An extremely valuable service performed by the actors has been their participation in the school visitation program. Either Mr. Gass, the Curriculum Consultant, or I usually accompanied the actors to the school where we have addressed both large and small groups of students in classrooms or auditoriums. Wherever the actors have appeared they have been enthusiastically received. The format of our visits has varied. We have taken actors singly and in groups and they have spoken formally as well as participated in informal question-and-answer interchanges. Mr. Chris Milo even went to one school to coach drama students in their fencing scenes for a production of Romeo and Juliet. The program has done more than merely satisfy student curiosity, although that aspect of it should not be discounted. Almost invariably the students have gained important insights into a fascinating world of work; thus enlarging their pool of that information with which to make an intelligent choice of occupation.

Student Audience Response

Audience behavior is frequently a topic of discussion at the school visits. The reaction of student audiences continues to be a revelation, surprise, and, occasionally, source of concern to all of us. We should dearly like at this stage in our program to be able to predict student audience behavior, but we can't. The best we can do is to list the variables that may determine it. These may include the length of the bus trip to the theatre; the number of students on the bus; the weather; the student behavior accepted at their home school; their clothing; the number of students in the theatre; the school organization of the trip, which may vary from very formal to most informal; and of course, the play. Student response to any one of the plays, though, has ranged from placid, polite attention to tumultuous, raucous participation. It is fair to say that schools tend to react to plays almost as units. At times, schools with differing reactions to a play have been in attendance at the same performance, and the interaction of the groups has not always been a feast of love, although there have never been any violent encounters at the theatre or afterwards. Student behavior has been on occasion extremely impolite, but generally not hostile. Some groups of students seem to react far more vocally to a theatre stimulus than others, and their behavior can best be likened to that normally exhibited by people at sporting events. That this should be disconcerting to those not sharing this response is not surprising.

Yet, what truly constitutes involvement in theatre? A vocal reaction may have its emotional component, and the question as to how to evaluate this vocal student behavior is one not easily answered or dismissed. Consider for an instant the fact that a number of plays produced here have included dramatic devices which deliberately seek to involve the audience directly. The narrator in Our Town and the asides of a number of characters in The Fantasticks are but the most obvious examples. Perhaps educators should not be surprised that people respond in unpredictable ways when addressed directly.

Space does not permit an exhaustive review of all the Inner City Cultural Center's activities; those wishing to learn more may contact Mr. C. Bernard Jackson, the Center's Executive Director, for information about the Center's programs which are beginning to have a real impact on the area they serve.

Cooperation of Other Theatrical Organizations

Other theatrical organizations, besides the Inner City Cultural Center, have cooperated with the Educational Laboratory Theatre Project organization. The Greek Theatre association, for example, this past summer provided free tickets to the American Conservatory Theatre's production of "Under Milkwood" at the Huntington Hartford Theatre. This association also offered vastly reduced seats to students for their Greek Theatre productions in Griffith Park.

The Center Theatre Group, at the Mark Taper Forum and the Ahmanson Theatre, has been equally cooperative in offering concessions to teachers and students in the form of sharply reduced price tickets to their usually excellent plays. Informal reports from teachers and students indicate that a real service is being performed through our publicizing the availability of the tickets for these events. The Center Theatre Group has further made the services of actors available for poetry readings, this without cost to the Educational Laboratory Theatre Project.

Services to Teachers

The Educational Laboratory Theatre Project relies for much of its effectiveness on the efforts of hundreds of high school English teachers whose students attend the plays. In addition to the curriculum materials already mentioned, teachers are served through a continuing inservice education program which has included meetings prior to each play, workshop sessions, and a city-wide television program. The staff of the Educational Laboratory Theatre Project hopes that these meetings help English teachers to constantly improve their skill in teaching drama in their regular English classes. There is beginning to be some evidence that this is happening.

The organization gathering the evidence is the Central Midwestern Regional Educational Laboratory, Inc. (CMEREL), the St. Ann, Missouri based research organization, which holds a contract, funded through Title IV of the Elementary and Secondary Education Act of 1965, to evaluate the activities of the Educational Laboratory Theatre Projects in all three cities which have such programs: New Orleans, Louisiana; Providence, Rhode Island; and Los Angeles. CEMREL staff members have served as both researchers and historians for the Project. Their report on the Project's first year, End of Year Summary Report, Educational Laboratory Theatre Project, Parts I and II, published August 15, 1968 and September 30, 1968 respectively, contain the results of CEMREL's efforts, which are, of course, continuing.

Part I of the Report contains an excellent summary of the press reactions to all Educational Laboratory Theatre Project plays produced. On the whole, the newspaper reviews were both favorable of the productions and generally supportive of the Educational Laboratory Theatre Project program.

Problems of the Educational Laboratory Theatre Project

The Educational Laboratory Theatre Project has had its share of problems, some of which certainly remain to be solved. For example, because of a rigid organization of education into largely irrelevant period of time, experiences like those offered through the Educational Laboratory Theatre Project are difficult to accommodate and are sometimes viewed by school administrators and by teachers of subjects other than English as intrusions or unwarranted interruptions. Furthermore, there are those who believe that the performing arts are an unnecessary frill in education and deserve no place in the curriculum. Even though we have real reasons to believe that the benefits of the Educational Laboratory Theatre Project are cumulative, we still have teachers who will encourage students to go only to those plays teachers decide meet certain, often unspecified, production values. A number of teachers subscribe to the toally false notion that attendance at a play he does not like will discourage a student from attending any play in the future, anywhere under any circumstances. Some principals have sent bulletins home, the contents of which could only discourage student attendance and have thus deprived students of a valuable direct experience with living theatre and prejudiced him against the program. The fact that the Educational Laboratory Theatre Project is a federally funded project has aroused some who feel that any federal aid to education is to be deplored. Finally, the editing and play choice problem will, no doubt, always be with us, but progress is being made in the establishment of the machinery that will enable us to resolve the differences that sometimes arise between the theatre staff and the schools.

Unexpected Benefits of the Project and Summary

Besides unexpected problems, there have been unexpected benefits. As those of you who have attended most of the plays know, the Inner City

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Repertory Company is completely integrated, ethnically and racially, from the management level to the acting company. The students that are coming to the theatre are thus provided with a splendid object lesson in how people of different races and backgrounds can and do work together. Students have reported spontaneously that they are now able to see actors as human beings on stage, rather than as representatives of particular races. In a troubled Los Angeles it is probably not hyperbolic to claim this as the Educational Laboratory Theatre Project's most impressive, if unexpected, achievement.

In summary, the Project has made great progress toward achieving most of its educational goals. Specifically, a new theatre company with an exciting future has been established in town, and has existed for two years. Approximately 30,000 students of some 75 public and private high schools have seen eight plays, hundreds of English teachers have benefited from inservice education programs, more than 200,000 copies of the eight plays produced have been distributed to participating high schools, an important association has been established between much of the Los Angeles theatrical community and the Los Angeles City Schools, and students are reporting spontaneously that their attitudes toward human beings of other races are changing in a positive direction that is leading to a lessening of the tensions that plague us all.

Respectfully submitted,

HG Stern

H. G. Stern, Coordinator
Educational Laboratory
Theatre Project

SUMMARY AND PROSPECTS FOR THE THIRD YEAR: LOS ANGELES

The Project in Los Angeles, as of the time this is written in late July, seems to be assured of a third season. The National Endowment for the Arts has approved continuing its support of the Inner City Repertory Company (on the condition that definite steps are taken to upgrade the quality of the shows); Title IV funds have been pledged; and the unanimous recommendation by the Los Angeles School Board that Title III funds (which are now channeled through the State Departments of Education) should continue to be given to the Educational Laboratory Theatre Project would seem to assure the continuation of support from that source. There is a good possibility, however, that the amount of Title III funds will be reduced by as much as one-third, which will demand some sort of retrenchment in the operations of the Project--one fewer show, perhaps, or a touring show in place of a production in the theatre.

The problems that the theatre will face during its third season have been made clear enough in the preceding chapters and there is no need to go over them again here. There are, however, two needs of overriding importance to the Project; if they are filled many of the other problems will be minimized or eliminated. The first of these needs is for a strong, first-rate, imaginative artistic director who both understands the needs and purposes of the Project and believes in the objectives of the ICCC; someone who can, within the interracial context of the repertory company, put on exciting and imaginative plays that are educationally acceptable. In the long run, this is essential to the survival of the ICRC; but it is unrealistic to expect that such a person can be found for the coming season. The second need, however, can and must be filled at once. This is the need for a redressing of the unfavorable balance of power that now exists between the two parties to the Project, so that such a director would have, as he must have, complete autonomy within those areas that rightfully are the director's sole responsibility. The schools, acting in self-defense after the Tartuffe debacle that opened the Project, have (if reluctantly) taken authority in artistic areas that are beyond their competence, and the theatre has lacked the power to resist intrusions upon the director's prerogatives.

The actual imbalance of power is going to continue. The theatre is dependent for its existence at the moment on Project funds, but for the schools, concerned with running a gigantic educational system, the Theatre Project is of little vital importance; a school or school system can pull out at any time and feel little, if any, sense of loss. It is an unfair bargaining position; and in such a position it is incumbent upon the stronger party, the schools, to restrain the exercise of its power within proper channels. For otherwise, regardless of the good will that exists on both sides, or of the quality of talent attracted to the Repertory Company, first-rate theatre will not be produced, since a competent director simply does not have to keep himself very long in a position where artistic decisions can be dictated to him by laymen. Since the theatre, as an organization, does not have the power to bargain on equal terms with the schools about anything, the situation that has existed this past year can be remedied only from within the schools themselves, by responsible people within the school hierarchy taking it upon themselves to protect the theatre's integrity in cases where unreasonable or illegitimate demands are made upon the theatre in artistic matters.

The theatre company, for an example of such a demand, has been required to drop Saroyan's The Time of Your Life from its projected 1969-70 schedule because someone did not like the fact that one of the characters is a prostitute. Other choices were vetoed for similarly substantial reasons. And, as this goes to press, the ICCC has received from the schools a list of cuts that are to be made in West Side Story (a play that has just been performed, uncut, by high school and junior high school students from Los Angeles schools).

The misconception has somehow been allowed to develop in Los Angeles that the Inner City Repertory Company is a part of the school system in the same way that, say, an elementary school is part of the system, and that school officials have the same right to hand down orders to the theatre's director about artistic matters as it has to hand down orders to a school principal about curriculum and janitorial services. Obviously, first-rate professional work is impossible under such circumstances.

There is encouraging evidence, however, that some school people (and especially Dr. Georg Stern) have begun to recognize the urgency of someone's taking responsibility for protecting the theatre's autonomy; and we hope that their efforts will be supported by teachers, students, and administrators. But what the ICRC really needs most at this time is the active advocacy of powerful people within the school system; at the least, it needs an ombundsman within the hierarchy, to whom the theatre can appeal with some hope of effective response.

Advisory Committee Reactions

REACTIONS OF MEMBERS OF THE NATIONAL ADVISORY COMMITTEE TO THE EDUCATIONAL LABORATORY THEATRE PROJECT

Each year that the Educational Laboratory Theatre Project has been in operation, the sites have been visited by the members of the National Advisory Committee, who are charged by the funding agencies to report their observations on the operations of the Project and to make recommendations for improvement of those operations. The Advisory Committee members have, in addition, for the past two years, submitted to CEMREL written reports of each of their site visits and have met annually with the CEMREL staff to give their overall evaluations of the Project and to suggest areas in which research is needed.

The members of the National Advisory Committee for the year just passed were as follows:

Mrs. Gladys Viedemanis, Chairman of the English Department, Oshkosh High School, Oshkosh, Wisconsin;

Mrs. Marcelle Felser, Artistic Director, The Vanguard Theatre Project, Pittsburgh, Pennsylvania;

Dr. Jack Morrison, Dean of Fine Arts, Ohio University, Athens, Ohio;

Mr. Wallace Smith, Director, Illinois State Demonstration Center for the Gifted in the Arts, Evanston, Illinois.

The observations and opinions of the Advisory Committee members are presented anonymously, as the opinions of the committee, since those involved in the Project will probably recognize the source of the reported views, and the identity of the observer is not a substantial matter to other readers. (To help preserve anonymity, the members of the committee are indiscriminately referred to in this section by the masculine pronoun.) The reports are summarized and excerpted rather than quoted verbatim for the purpose of minimizing the amount of space devoted to personalities, as opposed to structural and institutional relationships. Two observations need to be made about this editing process. First, it was done reluctantly, at the cost of losing much of the brilliance of style of the original reports. Second, matters of personalities, although of the most vital importance to the ongoing success of the Project, are likely to seem little more than gossip to the general reader.

On the other hand, it would be impossible to make sense out of the differences in Project operation in the various sites without some reference to personalities or to other matters (e.g., artistic quality of productions) that reflect on personalities. In this report, therefore, attention to personalities is given only where it seems necessary to an understanding of outcomes. In our final report, it will be possible, we hope, to treat personalities and their interactions as a separate variable, and to make constructive suggestions, based on the experiences in the three sites, about how personal interactions may be facilitated and real or potential conflicts worked out. But for the present, our aim is more modest, and is to give the reader the sense of the reactions to the Project of four sympathetic expert observers.

Rhode Island

Fewer visits were scheduled to Rhode Island than to the other sites because it was the consensus of the Advisory Committee that the Project in Rhode Island had successfully worked out its major problems during the preceding year, that the Trinity Square company was presenting consistently superior theatre, and that, with the extremely busy schedules of all of the Committee members, it would be more profitable to concentrate on the sites which were still struggling with problems that had been solved in Rhode Island. Coverage of the season's productions in Rhode Island is therefore quite incomplete in this section of the report. (The plays are individually treated elsewhere, especially in the section summarizing critical reviews.)

Two visits were made to Rhode Island in the fall and one late in the spring. The first report, dated late October, dealt with O'Casey's Red Roses for Me ("a fine production") and with student response to it.

> The students, as I read them, identified thoroughly with Ayamon and Sheila and the forces of the play. The artistic experience they encountered hit them and humanized them so effectively that I cried....The hand at the final curtain burst like a sharp crack of thunder.
>
> I have not sat in a classroom and had that experience, that humanizing experience, anywhere else. In the name of cost efficiency who else and how else could it be duplicated? I've been hortatory in these remarks--but they are not without their heuristic value. There are, at least, some behavioral facts: I cried, the students responded, with laughs, hushed attention, spontaneous applause. One of the great writers of the English language held their direct attention for 2½ hours. But this does not deliver the sense I felt of an involved audience moving with the forces of the play and its import as it developed. I've spent the bulk of my life dealing with performance in the theater, and from a professional point-of-view my senses are skilled in reacting to an audience. I have never felt one more involved, more understanding.

> In short, I can report professionally--with the best of my clinical judgment--that those students this morning directly, consciously and skillfully encountered a humanizing experience.
>
> The adult performance was well done, but it did not have the vibrant excitement the student performance had. I think this was due solely to the quality brought to the performance by the students. The adults did not identify, it seemed to me, with the all-out empathy that the students brought to the event. The final hand at the last act curtain, for example, was ok but curiously "proper."

The report then moved to a summary of a one hour interview with a Rhode Island school superintendent who had been a strong exponent of the Project since its beginning. The interview is worth quoting at length.

> Its (Project Discovery's) cultural value is there; it can be felt, it can be seen, it can be heard, it can be sensed. I'm particualrly happy about this because I was hoping that if this proved out well other aspects of the cultural arts could be dealt with in the same manner. Our country could see some real value in this. We couldn't possibly recruit as a local unit what Project Discovery makes possible. I'm convinced that there is a great, great value in this project.
>
> I feel deeply about a humanizing experience. This humanizing experience does not occur enough in our schools. This (Project Discovery) tells on our society later on--it makes the people into human beings.
>
> I want it to happen in art and music. I'm wondering if the cultural arts ought not to be something more than extra-curricular. We're suffering in our general population sociologically from this.
>
> Do I think the cost is out of line? I have no basis for answering this. What's the per pupil cost? The cost is $650.00 per student in our district.* But this $650.00 barely touches the humanizing experience. The status quo isn't delivering--Project Discovery is. $650.00 does not include the kind of an educational experience these children are able to get through this other school (Project Discovery School). It costs more.
>
> We have 20 teachers of English and Literature. This is an experience they want teachers to have. 80-90% students chose to take it. The workshop was over-subscribed. The staff is happy about it. The only problem comes in the logistics.
>
> In the last discussion I participated in with other superintendents throughout the state (last May), we found that the '68-'69 school budget was less generous in funding. They showed

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* The reference, of course, is to the cost of the total school program in his district, not to the cost of the Project.

> their predeliction for the project. What can we do to keep it on as much of an even keel as possible? Maybe we ought to try and help with transportation. I gathered from their questions that they were ready to do what they could. We would like to do what we can under the limitations of budget. None were unhappy....
>
> If this were in front of my School Committee, I would argue for this in terms of the fact that our children must have these humanizing experiences which we cannot do locally to the enriching kind of an extent that Project Discovery does. I can not speak for my colleagues, but I think the disposition is there because Project Discovery has been a marvelous experience for our children. I think every superintendent in the state would tell you this.
>
> From the point of view of the participation of the children, there is enough evidence for us to indicate that it serves a very good purpose. Mr. R______ in the English Department says that there has been a greater awareness of this form of the spoken word. It makes the teachers more aware of this form of presentation--plays. The English Department is now aware of a multitude of vehicles that are available because they have been led into discovering the why of these plays? This sends them back to our literature. It makes the English teacher more competent in their fields than they were before Project Discovery was here. Teachers came back from the performance knowing they had an experience, a feeling they had never had before. If I've had an experience, I know it is real.

But, then, after his own and the superintendent's praise of the Project's effects, the advisor put his finger on the greatest single weakness of the Project to that date, a weakness that the Trinity Square Board of Trustees, belatedly, were just beginning to try to overcome. Their efforts are treated in another section.

> There is no one in the structure assigned or thoroughly qualified to put the bite on the school district for support next year when the federal money runs out. Everyone is properly concerned. They are thinking about it and taking steps to meet it. But no single, qualified person is assigned to this serious problem, repeat, serious problem. With other aspects of the project running so well, I'm afraid the problem is recognized but not met. Muddling through won't work. A definite proposal by the Company submitted well before budget time should be made by the right person....
>
> The speed at which it was necessary for OE and the Arts Endowment to initiate the Eduational Laboratory Theater Project did not allow for negotiating firm increments in local support. Nevertheless, in future negotiations, this should be a definite part of the commitment. Local support must be phased in as federal money is phased out.

He then more briefly remarked on a number of other aspects of the Project. Community knowledge of and respect for the company exists, but has not been capitalized on. The Trinity Square Repertory Company members are committed to the Project, take pride in being part of it, and are coming to enjoy playing to student audiences and working in the schools. Teacher attitudes range from good to excellent.

> Teachers in history, art, etc. are beginning to see how they can relate their work to the play profitably. I get the impression that this is beginning to catch on and is likely to grow.

Rhode Show--the travelling production of one-acts and excerpts--is popular and is paying off.

> The program--in the best sense--is established. It is not a crisis operation. Each member of the staff, teachers and students, know what Project Discovery is about and operate accordingly. This does not reduce the excitement of the event. Quite the other way around. The excitement is in the production, not the novelty of the idea, the bus trip, etc. This is a noticeable change from the previous years.

The second visit came about two weeks later, while Red Roses was still playing and Brother to Dragons was in rehearsal. This writer was less impressed with Adrian Hall's conception of the O'Casey play ("It neither scales the heights of wild Irish humor, nor plumbs the depths of melancholy, despair, and violent death, as is required for a true production of O'Casey's play"). Brother to Dragons was a different story:

> It is a brilliantly conceived theatre piece, created by the same director, and everyone in it...was marvelous....It is, I think, truly inspired and thrilling to watch.

"Of all the Laboratory Theatre sites," the writer generalized, after remarking on the importance of the theatrical product to the success of the Project, Rhode Island has

> the healthiest and most dedicated attitude toward the work with the students. As this attitude must stem from the top, it illuminates the respect and concern felt by all the administrators, theatre and educational, alike. The Acting Company as a whole has enormous feeling for the significance of student participation in the Project and the potentials, aims, and goals of the total experiment....They are deeply committed to Adrian Hall as an artistic leader, to Theatre as an art form, and to the interaction with and for students as a tremendously important trust, hope, and objective in itself. As would be expected, the resident company does represent varying degrees of talent and training, but the cohesive force that homogenizes them is their unity of purpose and dedication to their specific situation.

The next topic was the meetings that initiated the "Save Project Discovery" activities and outlined the plans for continuation of the Project in the 1969-70 season.

The report concluded:

> The Providence Project, I say once again, for me validates the total experiment. There has been the growth and dynamics one would hope for, and lessons to be learned for others to gain by. Obviously the total Project is only valuable as an activity to be analyzed and assessed. No other school system, I fear me, will for a long time have money available for anything but trying to keep afloat in a sea of proliferating problems. I am sure that it is never reasonable that education should have such a strong financial control over any theatre. But it has been a fascinating and valuable experience that illuminates many things about education as a total process, and the theatre as a catalyst. Trinity Square Theatre has had the artistic strength, the personnel, the appropriate motivation, it seems to me, to have overcome a great many obstacles that come out of the peculiar financial superstructure of the Project, and they have continued to explore off-shoot ideas themselves. Growth is, after all, the prime indication of the health of any institution.
>
> I would say that this group illuminates the whole process of project development beautifully: the first year of uncertainty, trauma and 'alarms and excursions'; the second year of clarification and growing sense of self, of proper perspective as to the appropriate roles that each person and, indeed, each institution must play - and the proper respect of each institution for the other; the development of new structures that are enriching the third year of activity, and the third year's recognition of year four's problems, without sacrificing the importance of the moment at hand...all of this clearly enough so that one might look at the total activity and make judgements as to what is to be gained by schools in the theatre -- theatre in the schools -- teachers and the care and training thereof for approaching culturally-oriented activity, etc., etc., etc., and the whole damn 'schmeer'.

The next Advisory Committee visit to Rhode Island did not come until late spring, during the run of Billy Budd. "Without doubt," it began,

> this is the best theatre of the three involved in the Project. The conception, direction, and completion of these in performance were superb. Billy Budd...is a piece of true theatre, conceived, written, composed, built, designed, acted, and participated in by the company of Providence and the Rhode Island audiences.

> The production is not wild nor outrageous. It is THEATRE. It is professional and it fits into the new ideas that are sweeping campuses and involving student attitudes everywhere. I do not mean that it is violent and militant, although it is. I mean that I was part of a performance in which two 17 year old escapees were brought back into the theatre by the police from an attempt to run off downtown to a pool hall. These kids were put down beside me and sat all the way through the short show with grins on their faces, delight in their eyes, and whistles on their lips when Bristol Molly passed within two feet of them.
>
> Actors turning a windlass in the midst of the audience, calls from the crow's nest above their heads, cannons fired in their faces, a flogging and a hanging among them produced a theatre effect that has not been seen since Elizabethan days. It cannot be done in films nor on television. The audience cannot smell the sweat of TV actors. The audience cannot be splashed by water sloshed on the fainting victim of a flogging in the movies. The audience cannot touch actors in the media as they pass among them, and the audience cannot offer to help the sailors turn the windlass as they work beside them.
>
> The use of Brechtian ideas like having the titles of scenes appear through the device of lowering the ship's sails before the scene and the inclusion of a pump organ on stage to provide music indicate the depth of understanding of the goals of the production by the designer, and his ability to work with the other artists of the company to make theatre.
>
> It is superb. It is relevant. It is contemporary. It is art. It is theatre. The kids know how to participate. They turn and look. They scream, when appropriate. They make cracks, when they should. Adults are somewhat confounded and will not twist to see what is happening behind them. They seem confused and shocked. The kids accept, for the most part, and if they have not been so biased by previous instruction or direction that they cannot accept what is done by Adrian Hall and company.

The report summarizes the writer's conversations with actors and confirms the previous writer's impression of the dedication of the actors both to Adrian Hall and to the student audiences. The report notes the feeling that the entire company--from director down to the office staff--function like a community, interacting with one another and exchanging ideas and excitement. The activities of various members of the company in the community were also noted: some were teaching acting, others running workshops, several were to teach in the Governor's School during the summer.

> To a man, they said that they would like to return to this exciting theatre next year as long as there was enough financial

> return to make it worthwhile. They look upon the TSRT as a stepping stone to a life in theatre, but they are willing to stay with Trinity Square as long as it progresses artistically and in the exciting way it has been. They feel that they are learning here, as well as having a chance to work in real theatre. They will not leave as long as they progress to the point where they have farther to go by remaining in the company than leaving it. It is more than just a stepping stone to them.
>
> They spoke often of the workshops as important and also as definite parts of the theatre program. They seem to recognize their value and to have considerable empathy with the high school students and teachers involved. Older actors are not so kind about the interests and actions of high school students as the younger actors. It is more than age. It is more likely to be the difference between perceptions of theatre and its function, and the education of the performers. All, old and young, seem to like the innovations introduced by Adrian. I believe that this is his directorial talent coming to the fore here. He does not rule, as a director, he suggests. He listens. He sets up situations in which his people can contribute their special part. They all seem to feel part of a unit. They all seem to feel valuable.

And this report concluded:

> The company and the audience has progressed since I first saw it several years ago. This Billy Budd could not have been produced then. It would not have been received by audience and public as it is, dirty language and all. The kids don't bat an eye on some statements and it is forgotten in their interest in the theatrical happenings around them. They have become sophisticated in theatre going. The company is better than ever. It is more unified, more goal conscious, more confident about its future than any others. It is a solid artistic-business group. All of its people work for a common end. The artistic director plus a good business staff keeps it that way through his judicious choice in personnel and cast and by his ability to let all do their parts.

New Orleans

The tone and content of the Advisory Committee comments on the New Orleans Project differed sharply from the tone and content of their reports on Rhode Island. If all of the reports were to be summarized in a single phrase, it would have to be "profound dismay." The first site visit was in November. The premiere performance of Arms and the Man, which occurred during the visit, was attended by Mrs. Lyndon B. Johnson and a number of other dignitaries. The production itself the advisor typified as "good, straight, almost stock quality"; and remarked on the vitality of student audiences seeing the play in contrast to the polite attention of the adult audiences.

The bulk of the rest of the report is devoted to quotations from and summaries of interviews conducted by the advisor with a variety of people involved in the project. An administrator on the Theatre Company staff made the following remarks:

> We look at this school program as a thing that's ended.... It's a fallacy to think it's going to continue....A fourth season built around the schools is impossible. We'll build a season of six plays, two of which the Orleans school board may make themselves available. Curriculum dictating a theater is wrong, backwards. We have a less formal relation than the teachers and many of them have told us. "Oh God by the time we study this for five class periods, all the kick has been taken out of it." They would rather see the play and then discuss it. When they see the play it's the climax rather than just the beginning of it. We feel that over-curricularizing the play is bad.
>
> Our problem is that we are not selling tickets, and it's because people think we are too damned academic and too scholarly and we're all for the kids. The kids can't sell tickets to their parents. It's too damn tough and they tell us that. The parents say, I'm glad you're enjoying the theater but we didn't have it when we were in school so we missed it. And they take it like Algebra....How can I go to a play and understand it? Now that's a popular misconception. Too many people don't like our academic season, our choice of plays.
>
> We're trying like hell to tell them there is really no mental process involved in "Arms and the Man." And there will be less involved in seeing "Twelfth Night." We have to create a whole new image. We have an identity now, but we have an identity that is locked in with a lot of kids, too. We have to create an image that says professional theater is entertaining and you don't need a Bachelor of Arts degree to go to it. The very thing that gave us our life is the very thing that tends to smother us. Sending this many kids to a project like this is wrong. I don't think that you are honestly building a desire on the part of these youngsters for theater. You have created another course in the curriculum of their education. No great big desire....I think the theater was education, curriculum to them, and I don't think it was that enjoyable occasion, that was a part of your social life.

The advisor commented that the theatre administrator "is not only completely at odds with the educational program but appears bent on substituting his data for any other data." The story he seems to be spreading, the writer said, is that "the federal government threw away $1,500,000 in New Orleans in a...fashion that destroyed the theatre in that city."

The second interview summarized in this report was with a well-known columnist on a local paper who had been a consistent supporter of the Project. It gave a quite different assessment of the Project.

> As far as I'm personally concerned I think the Repertory Theater has not only given us fine high class professional theater, but to me the greatest significance of this thing is what it has done for these kids....I know the educators involved are extremely happy with the situation. It's enriching youngsters with an art-form and it's also entertainment. It's also education they would never have. Forty-four thousand youngsters have been exposed to four plays. If it didn't draw customer one, this would be a tremendously cultural project at the educational level. I'm a great believer in the exposure theory. I've seen the maturity of these audiences growing. I've seen in two years they are seasoned theater-goers, they are showing maturity....
>
> As far as I'm concerned, there is not a single criticism to be made about the whole Repertory Theater Project except they ought to have full audiences for everyone of those 15 public performances. Those parents who know what is going on are bound to be impressed.

A third interview, with a school official, emphasized the growing acceptance of the program by school principals and teachers and the beneficial effects upon students. A fourth, with another school official, contained expressions of pessimism about the continuation of the Project, despite its acceptance and its successes, due to lack of community support for the theatre, to a "double standard" about federal and local expenditures on education, and to the weakness of the theatre's Board of Directors.

> The Project was not born normally. There never was the clamoring for it that should have been here first....It is too late now. Maybe in ten years from something of our own.
>
> From the school system's standpoint, for the kids who have been in the theatre, it has been a real good experience. It has been something worthwhile, but the foundation has not been effectively laid in the community.

The next interview was with the artistic director of Repertory Theatre, New Orleans, Stuart Vaughan. Mr. Vaughan expressed, in this interview, substantially the same reservations about and criticisms of the project as in the statement which is printed elsewhere in this volume. The advisor's comment, at the end of his transcription of Vaughan's remarks, was this:

> The reader can readily see that the theater managers have developed a "line," a point-of-view about these situations

> and that wherever the "faults" lie, it's not in the theatre. These views are not shared by those in the educational program. The theater manager's views and the educational staff's views clearly do not converge, a serious hazard for all concerned. I think the situation is beyond repair, but all parties should be counseled to stick to their own competencies rather than waste energy in fault-finding....
>
> As a member of the Advisory Committee, I must empahsize the concern...that the management of the theater company appears to be selling short, perhaps even sabatoging, the whole concept and operation of the Educational Laboratory Theatre Project in order to (A) defend against its own short-comings and (B) to enhance its prepared position for next year. I am not speaking against the reporting of negative findings. I'm speaking of what seems to be an irrational attack on the project, CEMREL, the National Endowment for the Arts, the Office of Education, the New Orleans Schools and so on. I suggest that both O. E. and the Endowment ask the Director for a frank report and to withhold further public comment on matters not within his competency.

Despite all its problems, the writer continued, returning to his own impressions of the situation, "there is a quantity of good will around the Project. It has worked." What is need is to harness the good will, translate it into dollar support. But, "I met no one on the scene who has those skills or...is using them towards this end."

> One point is extremely clear--a base in the community before the theatre moves in should be established. Unless the community identifies with the Project and wants it, the chance for continued growth is minimized....
>
> A comparative study of Providence and New Orleans should be very revealing on this point....

The writer further observed that the actors were "convinced that the [student] audiences...this year are more 'mature, sophisticated' than they were three years ago."

> The report is that the teachers are relaxing, expecting the students to enjoy the show rather than to "make trouble." As this happens, the students get more of the show, enjoy it more and become better audiences. This, according to report, is particularly true of black audiences. They and their teachers were pretty up-tight about the whole setting the first year....Now they are much "looser" and more responsive to the performances.

Continuing on his track, the advisor suggested to CEMREL that

> special attention should be paid to the black students. The report is that they are flattered at being invited on the same

> basis as the white schools. But, to my knowledge, nothing has been done to see if the Project is having any special effect on ghetto schools. The cast has only one Negro actor. Maybe this is right for the New Orleans situation today, but I feel there is an unconscious desire not to notice that one half of the audience is black. I brought up the subject a number of times with different people, but it was disposed of in a brief statement and dropped....
>
> I must express a sense that I have that no one in the operation is really aware of the black community....I do not know the New Orleans temper on these matters, but I could get no response from anyone but the routine answers that the black schools were enjoying the productions and that they composed 50% of the audience. It seems to me that neither the theatre company nor the schools have responded to a situation in which some highly imaginative efforts should have been forthcoming.

The second member of the Advisory Committee to visit New Orleans did so in December. Arms and the Man was still playing, and this advisor was much less kind to it than the first had been.

> The most horrifying spectacle is that of the company of actors, who are neither believable, nor stylish, nor talking to each other, and almost every one of them clearly indicating that they think that they are either funny or adorable, and that is death on stage!...The company is very second rate and has capitulated in the worst possible way to the seduction of the laughs from the kids.

The writer's bewilderment at the production's being mounted at all ("What the hell was Stuart thinking of to have permitted this?"), led to a suggestion that the production was symptomatic of what was wrong with the whole Project in New Orleans.

The rest of this writer's very long report deals with the theatre's difficulties with the schools and the community that the writer believes have so distracted the management of the theatre company that it no longer was doing what it was supposed to do--mount first rate productions of plays. The report becomes a long catalogue, based on a great many interviews, of the Repertory Company's sins of omission and commission that, as the end of the Project neared, had left them without influential friends in either the community or the schools. The writer's summary of a single interview, with a newspaper man who had been a constant supporter of the theatre, will give an adequate idea of the substance of this section of the report.

> This is a man with a very good background for drama criticism.... He...has a deep, abiding love for theatre. He had looked forward with great excitement and anticipation toward the fact of repertory theatre in New Orleans. He discussed with me the

> attitudes of the community toward Repertory Theatre,...he said that the Board of Directors is a farce...that the members are simply figureheads and not very impressive ones at that,...who were just there for display purposes....He expressed the deepest disappointment in the calibre of the work that the Repertory Theatre is doing. He said that there is a small, but strong group of people in the city who are not the least bit provincial and go to New York regularly to see theatre, and these people have lost interest in the Repertory Theatre because the work is not first rate. He made that sad, sad quote...that this production is so second rate that it filled him with the misery of knowing that he himself is not moved to fight hard for the survival of the theatre....I tell you that the hard, cold fact is that the theatre is not a theory, or a philosophy, or even a long list of good intentions, but in effect rests upon what is done on any given stage at...every given performance. After three years of operation, it is Mr. ____________'s opinion that the play's the thing and the play ain't very good....
>
> There is, he feels, no readily available structure waiting to carry...Repertory Theatre forward, and said that by now the productions themselves should have generated the interest and support of many more people.

Despite this gloomy assessment, the advisor expressed the hope that it was really not too late after all, and that things could be put in order, and that the theatre could after all prove viable. But the bulk of the report was, despite its hopeful conclusion, a disquisition upon its opening sentence:

> For me, Project Discovery in Providence validates the objectives of the Educational Laboratory Theatre Project, and Repertory Theatre in New Orleans stands as an awesome example of what should Not Be Done.

A third member of the Advisory Committee visited New Orleans in late January and was not much more impressed by *Twelfth Night* than the preceding visitor was with *Arms and the Man*.

> There is nothing wrong with being traditional, but I found myself almost hypnotized by the regular pace and expected performances onstage. I went to sleep in both performances I saw. One of the staff members sat beside me and had to leave to avoid the same problem. He also explained that this had happened to him all during the run of the show. Observation of the audience indicated that this was happening to them also.

This writer also reported that "the conversations I had with cast and crew...indicated little dedication to the company or the idea of the Laboratory Theatre." This attitude, the advisor thought, represented a definite change: "They did not seem to have the warm feeling toward the student audience that some performers seemed to feel last year."

The teachers and students, however, were not prone to criticize the quality of the production. They

> seem to accept the theatre as it is. Their concern and involvement seems to be in the educational part of the program because they will often mention the performance only briefly and then tell what they are doing in their schools or what use they have made of the packets. Occasionally a student, in this visit always a girl, will tell what dramatic activities they have undertaken at a particular school. I did not feel the sense that these are "our actors" that is especially prevalent in Providence, but that sometimes exists...in Los Angeles....The attitude of the students represents what may be a feeling of the community in general. The New Orleans Repertory Theatre has not been taken to the hearts of the people in the community.

The rest of this writer's report consists of a summary of the position of the theatre *vis-a-vis* the community, based on what he learned in interviews with influential citizens who were known for their activities in promoting the arts. The prognosis was the same gloomy one that the other advisors had gained from different sources. The theatre had simply not established rapport with the community and had even, in many cases, alienated the very people whose friendship it most needed.

After listing the specifics, the writer concluded:

> My own personal idea leads in the direction of encouraging someone to raise money to establish their own rep company with or without the present organization. The schools are buying groups of tickets to touring shows for next season and they might support a more indigenous theatre. The fact that the New Orleans Repertory Theatre is an inserted company has always bothered me. They have had too many strikes against them from the first. These have been compounded by some injudicious actions and attitudes.

Late in May, toward the end of the run of the two Ionesco one-acters, a second visit was paid to New Orleans by the Advisory Committee member who had been there in December. The report deals retrospectively with the three year life of the Project in New Orleans and can best be described in Whitman's phrase as a "barbaric yawp" of indignation and disappointment. "To conclude at the beginning," it starts,

> in the New Orleans project there was nothing ventured--nothing gained--but, oh my friends, what a lot was lost!!! This being both my premise and my conclusion, I must state it first and last!

Here, with the Project sinking into the sunset, the writer laments, are the theatre people complaining (in the same words they used in 1967) of the stifling inhibitions imposed by the schools, and the school people (using the same words they used in 1967) complaining about the theatre's inability to understand the school situation.

In these dismal circumstances, the only change the writer can report is that the productions have been getting "mediocrer and mediocrer." The Ionesco plays the writer could find almost nothing good to say about. The production of The Bald Soprano especially offended the writer: "I will say unequivocally that there was more "schtick" in this production than I have ever seen."

> The students laughed at this play and went for all the slapstick schtick, but since one of the prime objectives of this project must have been to raise the level of tastes, the laughter was not a proper payoff.

After an equally enthusiastic review of the traveling show that was taken into the schools to orient students to theatre of the absurd ("the teachers told me that they thought it was...wonderfully useful. E-e-e-e-gads!"), the writer reports an interview with an English curriculum expert who had been deeply involved in the project.

> It is her conviction that the results of three years of the Educational Laboratory Theatre Project has left positive, indelible results no matter what happens now. For the teachers, she says, that they have had to grow--had to learn to teach in different ways--that the educational packets have taught the teachers what meaningful research is all about--forced them out of anthologies into paperback books (?!?)--that the theatre packets have led to in-service meetings which the teachers themselves now conduct and will continue to have.... She says that for the students the project has "turned on" their imaginations--that they no longer see words, but ideas and images, particularly in the study of theatre.

This interviewee had some criticisms as well. The "CEMREL people (?!!*) ...do not have respect for educators and alienated educators." The Director was rude to teachers and students and alienated educators. The Project worked, the lady insisted, because of what the educational systems did. "She went on to say that the students' reaction to the traveling show...was stronger than to any of the productions in the theatre" and "that the best production she ever saw was put on at a workshop done for teachers based on St. Joan.

> Angry as I am with Mr. Vaughan for what I feel is three years of deteriorating theatre activity, I am beside myself at the attitudes of the teachers and administrators I have spoken to in New Orleans. They really consider the theatre as only incidental to the success of the Project, certainly in second place to what Shirley Trusty and the teachers have brought to it. How did this whole thing get this messed up?

School officials even intimated to him, the writer reported, that they were considering carrying on the Project by themselves, without the Repertory Company. But the "hideous thing" about the whole situation, said the advisor, is that, despite the tension and ill will, the theatre "never really fought the school administration in order to stand up for a principle to change attitudes, to make a difference." There were, rather, "a thousand petty quarrels and misunderstandings," with the theatre capitulating "very ungracefully" in every case.

A good part of the remainder of this report is devoted to a recital of some of the more recent "petty quarrels and misunderstandings"--almost all of them, as the writer points out, verbatim replays of oft-repeated scenes. The report's conclusion needs to be quoted, for it is, although critical of the principals in the New Orleans Project, perceptive and fair, and issues from a source deeply committed to and involved in the Theatre Project.

> Let me try to evaluate this whole mess briefly. Stuart Vaughan would have been anybody's top choice for artistic director of a Project of this kind. His theatre reputation, experience, academic background would provide the perfect credentials. What happened? I am haunted by a notion E. E. Cummings had--"at the end of the bloody battle I tore the mask from my enemy and it was me." There is Shirley Trusty--competent, imaginative, dedicated, intelligent--exactly the proper educational background. Perfect, right? Wrong. Same Cummings notion. Add to this the ever popular school versus theatre struggle for power--lack of clearly articulated objectives from Washington, understood by both theatre and school administrators alike--lack of dialogue between Project sites and between Washington and the Theatre. Surely there should have been one strong person appointed to head up the Educational Laboratory Theatre Project. Well, let's not go into all that--an analysis of the whole Project is a subject of its own. Using Providence as a guide, the Project can work even under the circumstances that pertain. But--in Providence, Adrian Hall fought for what he believed in. It is my supreme conviction that Stuart did not risk enough, artistically, if no other way. Every theatre does not have to be 'Real Politick', but somewhere along the line Stuart Vaughan stopped demanding enough from himself--or the right things from the people around him. I believe that he had no strong motivation toward this particular project, but considered it a price to pay for having his own theatre. Nor was he willing to fly in the face of what he believed was damaging to the proper operation of the theatre ....I believe that he set up a situation where he could project blame, rather than blaze trails.

Los Angeles

It is clear from the preceding reports that the members of the National Advisory Committee were of the opinion that one of the primary differences between the Rhode Island and New Orleans Projects was in the artistic quality of the productions the two theatre companies presented. Exciting, creative, appealing productions, they agreed, were essential both to attaining the educational goals of the Project and to building an audience for the theatre. In Los Angeles, the reactions of the Advisory Committee were complicated by their recognition that the Los Angeles Project had, because it had as its producing agent the Inner City Repertory Company, additional objectives of a sort which, even if attained in the other sites, were never quite explicit. These objectives, having to do with increasing communication and good will among the various ethnic groups making up the Los Angeles population and with providing opportunities to minority group actors and technicians, inevitably were somewhat incongruent with the curricular and aesthetic objectives of the Project.

By common agreement, most of the productions of the Los Angeles group were uneven, with some of the direction, some of the technical work, and some of the acting being quite amateurish. The problem was confounded by the fact that the company had imposed upon them plays which were unsuited to the available talent (e.g., Macbeth) or so foreign to the ICRC's conception of its reason for existence (e.g. Glass Menagerie, Our Town) that the staging and casting of the productions became much more problematical than it should have been. But the important thing is that the members of the Advisory Committee, recognizing the overriding importance of the social function of the ICRC and the Inner City Cultural Center, and the tremendous potential of these organizations for facilitating a much more important kind of education than usually takes place in schools, were willing to change (if not easily) long-standing attitudes and to rearrange their priorities in regard to the functions of a theatre. The Los Angeles company, that is to say, was judged by different criteria than the other two sites because the traditional criteria simply did not apply.

The first visit of an Advisory Committee member to Los Angeles came in the fall, toward the end of the run of A Raisin in the Sun. This production, well suited to the talents and vision of the ICRC, was, according to the advisor,

> better than the other productions I have seen at the Inner City Cultural Center. The cast seemed more dedicated toward a single purpose and operated as a company respecting each other....The play seemed to have a very involving effect upon both black and white audiences. All of those students and teachers to whom I spoke seemed to be very much impressed with the production and could tell why they were impressed and what happened to them during the performance. They stressed the "reality" of the performance and its believability....They talked about their sympathy for, and sometimes their empathy for, the characters. The students rated this the best of the shows they had seen. This was true of all the students with whom I talked about the show--black, white, and yellow.

The advisor noted that the actors played somewhat differently to black audiences than to white (e.g., Beneatha's dance was, with a black audience, longer and "filled with more soul"), and that the responses of black audiences were more intense and active.

The advisor then noted a problem that has not been a factor in the other two sites, which have depended for the most part upon actors whose orientation is toward New York or to regional theatre. In Los Angeles, many of the actors, if not most, are film and television oriented: "Some of them give me the feeling that they are filling in with this job while they wait for a movie chance." This circumstance of having to compete with the higher salaries of the movie studios makes it most difficult to keep a company in Los Angeles together intact long enough for it to develop into an effective ensemble; and it so far has made it impossible to find a director who will fully commit himself to the company.

Moving to a discussion of the educational end of the Project, the advisor commented,

> As in the other theatres, members of the company felt that they did not want the audiences prepared to see the plays. Many of the artists feel that the students should come into the play "cold" and that they should get their impressions of the play from the audience and actors working in the house. I visited two classrooms at Los Angeles High School, and a student remarked in one of these that he had enjoyed the Raisin in the Sun performance more than any of the others because he had not read it beforehand. This was picked up by others in the class and he was supported in this. The teacher had not used the study materials either before or after the play. I must admit a bias in this direction and I am inclined to think that it is better to let the students see the play without making a study project out of it.
>
> Some of the teachers said that they found the curriculum materials more usable this year than during the last school year. They seem quite well coordinated and indicate a concern for educational goals. Apparently Mr. Gass has been able to get teachers and administrators involved in preparing these materials, and they have a strong sense of their worth. Teacher support for the project may be gained in this way. There seemed to be a change from last year's reluctance by some teachers to an attitude of eagerness. The students seemed to have less feeling that they were being forced into an educational project, and this is probably due to teachers' attitudes, in part....
>
> Teachers and administrators seemed to think that the theatre had become an interesting part of their work. They seem to be receptive to the curriculum changes required as well as to the need for altering schedules to make the theatre trips possible....

> Everyone seems to like the morning performances better than the afternoon shows of 1967-68. School scheduling and busing seems to work out and the actors can rehearse and work in other ways during the afternoons and evenings.

The advisor then briefly remarked on the business operations of the theatre company, which he found greatly improved and running smoothly; on possible sources of community support; and on the rehearsals of Our Town, a play the director did not want to do, and which did not seem to the advisor easily carried off by an interracial company ("One wonders whether some audiences would not think that the purpose of the production was to make a racial statement rather than to be theatre").

He concluded, "the L.A. theatre is much better....How long this remains and grows depends upon what happens with other performances...during the season now in progress."

The second visit to Los Angeles was made in January, when both El Manco and Our Town were playing. The advisor found El Manco derivative, but promising.

> But let me tell you that the most breath-taking experience was that of being part of the most incredible audience I have ever seen. Whole families, adults and children, came--black, yellow, Mexican, and white--not enormous, it is true... but a hopeful sight. People's theatre, I think they call it.

Our Town the advisor found not to be good theatre, but interesting in its conception and "fascinating to watch."

> There is no disallowing the fact that mix-matching the families does seem like a kind of experimental theatre trick, but why not?...
>
> I think it was stupid choice for the school committee to have urged on the theatre....
>
> The audience enjoyed it thoroughly, the performance I saw, and in the question and answer period got into a lot of good and important material based on their interest in what was happening on that stage. I tell you more happened than the experience of seeing a play.

"I cannot communicate strongly enough," the writer said,

> the urgency I feel about the vital importance of the Inner City Repertory Company in Los Angeles. Let me begin by eating my own quote, used by me ad nauseum--"The Play's the Thing." In this case the play or plays--while important--are not the thing at all. The idea--the philosophy--the objectives--these are the things. And we must all...find ways to help, to reinforce, and protect the Los Angeles Theatre Project. God knows, the education of the high school student (indeed, of the human

> being) could not be dealt with more relevantly than with this multi-racial, innovative theatre activity, but I see problems gathering on many fronts, since (and this fills my soul with gall) so many people feel that the whole damn purpose of this project is to teach teachers how to teach dramatic literature. And, more frightening than that, the Laboratory Theatre Project has almost by accident wandered into a vehicle that could help the entire country gain insight and perhaps some techniques to deal with the agonizing problems of race relations, of racial inequities, and, indeed, I'm not sure we are ready for the awful and awesome illumination the theatre will set up, if it once really holds a mirror up to life to show the true nature of Man in 1969. But, oh my friends, if the Office of Education has guts enough--and if CEMREL has guts enough--some true pioneering could take place out here...and we could all learn more than we could have hoped for.

A long section of this writer's report dealt with details of the Los Angeles operations and with reports of interviews with a number of school and theatre people. The writer praised Dr. Stern's growing understanding of the potential of the Project and his enthusiasm for it, but found the anti-black and anti-Mexican attitudes of some of the school people extremely disturbing. ("It is a black theatre--and it will get blacker," he quotes one official as saying, in anger. Another explained that he "doesn't go to that theatre at night because he would worry about his car being vandalized." Another objected that Negroes in a production of Macbeth would confuse students who knew there were no blacks in Scotland. A report of a bus being cut up by Catholic school students after a play brought the explanation that "many Mexican-Americans are now going to Catholic schools.")

After talking at great length to some of the men who had pioneered the ICCC, hearing them talk about the needs of the minority communities and of the forces working against anything being done for them or by them, the writer reports he went to bed "literally ill."

> I was ill from fear and frustration, from knowing that an incredible thing is trying to happen out there, and knowing how vulnerable it is to the winds of political change, educational disapproval, not enough time, not enough money, nobody caring.
>
> So I'll end this report with some questions for you.
>
> Who is in charge of the Educational Laboratory Theatre Project?
>
> Who cares enough to be told that millions of dollars have been spent on this whole project--and there are lessons to be learned that are important--none so important as those that can be learned from Los Angeles where they are on to the subject of education in a way that goes beyond the goal of illustrating dramatic literature?

A third member of the Advisory Committee visited while Our Town was still running. He called the production "effective but uneven."

> the company is not yet as good as it should be--how many yellow, brown, red and black actors have been playing leading roles in any theater, let alone classic theater? Therefore the company does not have the quality it should and is taking a calculated risk to achieve an indigeneous, integrated quality. The effect of this integrated quality is not missed by the student audience who find it quite normal. (They say, quarrels with integrated casting is an adult hang-up.) At the close of the performance I saw, there was an illustrative response from the student audience which was about 95% white. A student asked, "Why an integrated cast?" An actor responded, "Because it is an integrated world." This brought a spontaneous burst of loud applause with strength behind it.

Macbeth opened during this advisor's visit: "It was not a good performance," he wrote, adding, "It may settle in," and reserving any further comment.

> The one most significant aspect which marks this project is the integrated casting. The very thing that makes the company distinctive and the Project tremendously important is the factor that makes it difficult to get a top quality cast, integrated casting. In assessing the Project, this factor must be understood. The Inner City theater cannot be thought of as a 19th century object of the Fine Arts but much more closely as a theater in a social setting of which it speaks. Not Agit-Prop or guerilla theater, Inner City Theater in its own way comes closer to the reality of today's problems than most theater. This should be stated in next years contract because it is a variation differing from the original concept. I believe its an important goal to seek and, as one school administrator said, "This project is this community's last bridge to understanding among the minority groups in this city.

The writer summarized informal interviews with a dozen teachers at a well-to-do white high school. "The consensus was that the Project was a 'qualified success.'" The most frequent complaint had to do with scheduling and logistical matters and with the interracial aspects of the Project. "Mixing high schools (black and white) asked for trouble." One said the plays were slanted "for racial reasons. They weren't playing the plays as written." Other teachers did not see this as a problem; the director must have a viewpoint after all. A stage craft teacher testified that involvement in the Project had improved the work of his students.

"Eight or nine teachers" at an integrated high school had somewhat different responses. There was disappointment at the quality of the productions and the shortcomings of the house itself. One teacher expressed appreciation of the teaching aids, especially the books. "I think the kids do enjoy it. Even the ones who make trouble. They come back and they talk about it." Last year, several reported, "it was tough to get them to go"; this year students have had to be turned away. Another testified to the way seeing the plays had helped students learn to read plays. All agreed that the integrated casting was not even noticed by the students--everything in the school was just as well integrated. There were several comments on the depth of student involvement in the plays and on the fact that much of the noise the students make is talk about the play itself: they are not used to the idea of live performers yet.

But the reports of teachers using the plays in their classes were isolated, the writer commented. "I just think they don't know how. They are buried in their own lesson plans." Why, he asked, has not someone tied the ICRC into a Senior Problems or sociology class?

> There is open hostility to all changes--scheduling and curricular....The Los Angeles teachers, generally, seemed much less charged up about the Project than the other two cities....How much of this attitude is due to the quality of the shows and how much to the vast impersonality of a giant city school system I don't know.

Commenting in passing on the problems of school-theatre relations, and the vital importance of compatibility of outlook between the various responsible officials, the advisor observed, "Providence is high on compatability on this scale with New Orleans at the bottom and Los Angeles in between."

He remarked on the crippling effect upon the ICRC's morale of the fact that their contract with the O.E. is many times more restrictive and complex than that governing the other two Project Repertory companies, and that the accounting procedures they are required to follow are unnecessarily expensive and wasteful of time. "We continue to be treated...like bad children," said one theatre official. (There is the feeling, whether justified or not, that the rigid controls were imposed on this company alone simply because the management is black.)

A fourth visit was made to the Project in April, during the run of The Fantasticks. Except for mild criticism of some weak performances, the writer found the play "an entertaining, imaginative, generally good production. From all reports, the first real 'hit' of the year." This advisor also evaluated the curriculum packets that had been prepared for the teachers. Though generally approving of them, and reporting that many teachers said they found them valuable, he found there was, in the packets,

> too little attention to non-literary approaches to the teaching of drama; almost exclusive emphasis on analytic/reading/vocabulary skills. (I sense a tendency to assume that drama teachers are the only ones who can "involve" students actively, while English teachers are expected to keep students in their seats.)

The report makes several specific recommendations of things that needed to be done. These included appointing a person in each high school, someone "fired with zeal" for the Project, to represent and publicize the Project in his school; establishing of tighter discipline within the acting company (the management is "too nice" with actors); giving the theatre company more autonomy, not only in artistic but in financial matters (this being needed for "self-respect"): emphasizing "new and different ways of handling drama in the classroom. The standard teaching approaches are still almost exclusively those of discussion, passive oral reading, and structural analysis."

Generalizing from an extended visit to a single high school, the advisor remarked that students have come to accept the integrated casting ("I didn't even think about the fact that Emily was a Negro," one boy said.) The students the advisor talked to "expressed a genuine desire to see more plays," and they "displayed a gratifying awareness of the difficulty of pleasing a pluralistic audience."

The Project had been less influential than it might have been because of the mediocre quality of some of the productions, the advisor admitted, but found the most annoying problem in the school-theatre relationship to be the "unbelievable" censorship problems.

> What schoolmarm prudes there be! Two hawk faces behind me at the theatre became progressively more rigidified as *Fantasticks* continued. The "Rape" song and scene came in for greatest abuse. If I heard correctly, as of this week student productions will exclude the entire song and substitute the word "abduction." (The students at Granada Hills were vastly amused to learn that adults could get so "up-tight" over something so essentially inoffensive and truly amusing.) But, oh, teachers--
>
> Honestly, now, can we really bring kids to *any* contemporary production, now that acting companies have adopted an open moral code that the schools have surely not acquired?

Almost equally troublesome was the ill-will caused by the fact that a day at the theatre interrupts the school schedule.

> The teachers are (unfortunately) distressed by the "timing" of the plays, mainly because they must interrupt a given unit to prepare students for particular productions. Creatures of habit and the factory-like workday, they resent intrusion on the sacred territory of prescribed "subject matter" and count minutes like a visiting Efficiency Expert. Sad.
>
> Too many principals are ex-coaches. The arts will never mean anything to them. What worries these men are undue interruptions, which they are zealous to avoid. The proportion of Philistines continues to be unusually high!

Two members of the Advisory Committee visited the Project in May, at the request of the Project Officer in the Office of Education, for the purpose of preparing recommendations on the future of the Los Angeles Project, for consideration by the agencies considering refunding the Project for the 1969-70 season. These reports are, therefore, of a slightly different nature than those already summarized, in that they were concerned not so much with describing aspects of an ongoing situation, but with evaluating the whole experience. These reports seem to us especially important and they shall be quoted at greater length than has been the case with the earlier reports.

The first of these special reports began simply, "I recommend that the Inner City Theatre be funded for one more year as part of the Educational Laboratory Theatre Project." It continued:

> After accepting the contract for the present year with less money than the year before, approximately a half million dollars of debt, a decimated company and divided support from the educational community, Inner City proves to be a developing company with extremely mixed notices. Never-the-less, the company has improved while reducing the debt to $170,000.
>
> Artistically the company has gone from so-so and good notices to complete disaster and a hit. Dan Sullivan of the Los Angeles Time in his review of the Fantasticks, the final show of the season, "Well, all right. Rebounding smartly from the dullest Macbeth in history, the Inner City Repertory Company has now mounted the grooviest Fantasticks." I found the production bright, extremely well performed, and excellent fare for students. They dug it. In a candid, good-humored and uncomplicated way, the performance spoke directly to the students about the seriousness of growing up in a hostile and difficult world. It served the educational goals very well.
>
> The point is that the Company, having set for itself the difficult charge of developing a multi-racial company, succeeded artistically in the last production and deserve to be supported in the Educational Laboratory Theatre Project context for another year.
>
> For what appears to be for the first-time, a truly multi-racial professionally theatre company began to emerge--black, red, yellow, brown, and white.
>
> All aspects of the theater, artistic, technical, and managerial were multi-racial--and not as a token. This really cut across the racial lines.
>
> There are black theaters and white theaters but this is an American theater for 40,000 high school students to see. It may serve as a model.

> The press continues to speak of polarization of the races while this project assimilates them.
>
> The great need is for an artistic director who grows out of the special situation of Inner City Repertory Theater. To build towards this, Jackson is "...eager to find the best directors for each production that we possibly can to work within the frame work of goals and concepts of the organization to help us to continue to raise standards." The process is important, and a growth pattern has emerged.
>
> But the integrity of the multi-racial goals must be preserved. If the next year's contract does not specifically "provide opportunities for technical growth for artists, technicians, and managerial personnel from minority backgrounds, we are in the wrong," Jackson said. This is needed to speed the day when the Company merely looks for the best man for the job--not his color.
>
> There is a disturbing difference in response from the school side. Mr. G_______ reports that "many principals and teachers are up in arms". Mr. M_______, who knows the principals well, does not agree and reports that few if any principals have complained to him beyond mechanical difficulties of bussing etc. He says there are some teachers who complain chronically but that most believe in the project. I also heard reports second-hand, that there is some pretty mean gossip going on along racial lines. Further there is some talk among some teachers that the Project should be given to the Music Center.
>
> There is presently a good spirit about the place--both in front and back of the house--that I did not sense last year.
>
> Taking one thing with another--the positive development of the Company artistically and financially (despite complicated accounting demands), the "sociological" aspects of the Project, the necessity for a third year for the research component, the political consequences of withdrawing support and the effect of the total aspect of the Project, both artist and sociological, to the students in the Los Angeles City Schools--I strongly recommend that the Project be given a third year. I believe that "running scared" at this stage in the present situation cannot be defended effectively from an educational, artistic or community points-of-view.

The second report had two parts, a report of a site visit and a special summary report. The site visit report begins by remarking that The Fantasticks is "thank God, worthy of a good review." After complaining that the show was "nearly scuttled" by an "untheatrical, pedantic, boring slide show" which the school authorities had insisted should precede the play itself, the writer noted with approval that the production had a "charm and freshness" that carried it even over that hurdle and past a "few mediocre performances."

The writer then described following the ICRC director through Board of Education channels as he tried to obtain funds already two weeks past due him. ("Really, I got paranoid myself.") The description has a comic tone, but the writer obviously was furious at the "incredible tribulations" the financial regulations (some of which were literally impossible to meet, according to the writer) placed upon the director and the company. "Someone in Washington must speak for the theatre."

> There is...a restriction on the money from the National Endowment that has to do with Jack providing plans in advance of next year to demonstrate his concern with the artistic excellence of the productions. There should be as well, I insist, someone whose concern will be to work with the School Board and make them heave to and understand they are not operating out in some limbo where they have no one to answer to!...Get the word to Los Angeles educators that this is a National Project and Experiment.

The special report, which accompanied the site visit report, is quoted below, almost in full.

> For three years I have been writing reports relative to the Educational Laboratory Theatre Project, none with a greater sense of urgency than this that I write pursuant to the Inner City Repertory Company in Los Angeles. I can only hope that I communicate the uncommon objectives, high sense of purpose, and meaningful potential that I strongly feel is basic to this project site. My conviction is that financial support must be forthcoming for Inner City for good and sufficient reasons. I am aware of the fact that this is a time when priorities tumble over each other calling attention to themselves--that American citizens have developed a revulsion against taxes, against experiments and innovation--and that to discuss the funding of a cultural project has for many the thrust of a search for the penultimate number of angels dancing on the head of a pin. We all have different versions of reality. My own reality is to see that in Los Angeles a microcosm was set up--with the theatre holding up to it a mirror in which to study the multiracial society that is the essence of this country--a polarizing society that must be reconciled. There is an attitude of despair sweeping over this nation. We must react meaningfully to that despair, and surely we must start by changing attitudes. The most difficult sociological search is for a way to change attitudes, and the theatre can do this, and the Inner City Repertory Company has done this!! This trouble-ridden, problem-plagued theatre which has faced a first year of bewildering mixed and confused objectives working at cross purposes with the objectives of the Inner City Cultural Center, staggering under an indebtedness that resulted from an unbelievable series of decisions of personnel and advisors (none of whom

remain to pick up the pieces), a second year of attempting to survive, find true objectives, create an artistic strength that can measure up to the sociological and philosophical drive--this bloody, but unbowed theatre activity has already changed attitudes, measurably--and in the name of that rare and valuable quality, I say that this project takes its place as a high priority activity.

There is no question of any kind of perfection having been reached in Los Angeles. It is not my intention to oversell the theatre so as to make it ridiculous. In terms of the original objectives of the Educational Laboratory Theatre Project, Project Discovery in Providence has most successfully committed itself to reaching and reinforcing the educational principles stated in the original Project proposal. But I say that the world has moved very swiftly in the last three years--and for me "Inner City" has much more relevance to the world that faces us at this moment in time--on all literature that goes out from the Center and the Theatre the legend is clear--to create a home for the minority artist, all minority artists--this at a moment when Black Theatres, Chinese Theatres, Mexican Theatres are forming and polarizing. Beyond this, there is the obvious ebb and flow of all kinds of students, teachers, citizens moving in and out of the theatre and reacting to the multiracial complexion of the company. I have seen the move from the reaction of great discomfort and distaste triggered by the production of Our Town to complete acceptance to the production of The Fantasticks (which is much stronger actually), where the multiracial casting no longer stimulated reaction from either students or community. That quickly, it seemed normal....I see clearly, however, that the artistic level of the theatre activity must improve measurably if the theatre is to survive in order to accomplish the miracles I believe it can.

It is for that reason that I plead for, at the very least, a third year. It is incredible simply that they have survived this year. Mr. Jackson has had to be executive director of the Center and of the Theatre, and inheritor of the grotesque debts and mistakes of the past. He is clearly aware of the weaknesses in the productions and understands deeply that the theatre is not a theory, but must prove itself with each performance. He has specific plans to bring in various directors in order to find that person whose creativity is matched also with a sense of special mission. He also understands the need for a strong acting company. It is obvious, also, that the theatre-school relationship needs revaluating, repairing and restructuring in the light of the fact that there is a more emperical educational objective illuminating itself than anybody thought of originally--different perhaps--but more extraordinary. I cannot but marvel, however, that a student audience made up of young adults from what has been categorized as the most troublesome and anxiety making black school--and young people from an affluent, "other world" white school sat together for The

Fantasticks without any incident whatsoever, just a spirit of mutual enjoyment. On several evenings when I went to Inner City Theatre it was the closest I have ever come to that wonderful kind of audience we have envisioned as attending "Peoples Theatre"--Blacks, Mexicans, Indians, Chinese, Whites--from places so far apart as Watts and Hollywood.

There are many positive reactions resulting from a highly imperfect structure, including reaction that comes from as far afield as Oakland, California, where this theatre is looked upon as a source of minority pride. I think it should be understood also that from Dr. Cannon, Bob Cunard and 'Jack' Jackson I am aware of the fact that Inner City is working against heavy odds to change attitudes in Watts particularly, where the drive is toward a more militant, violent approach to racially oriented theatre. The people who are now on the Board of and run the Inner City Repertory Theatre are deeply motivated toward building bridges between all the races and are dedicated toward finding every technique to homogenize rather than polarize. My view is that the artistic strength of this theatre must be reinforced. I believe that this can happen and is being planned. I believe that stronger lines of interaction must be developed between theatre and school, by using members of the theatre community in the school situation and by bringing teachers and administrators closer into the objectives of the theatre. I feel that the particular structure set up in the Los Angeles School System tends to create a barrier between teachers and theatre. This has been recognized and a committee has been formed to better communicate throughout the School System more intelligent understanding of the theatre. Up to now it seems to me the theatre has been so plagued by money problems, and the School System seeing their role as Censors and Schedulers--both sides must look to themselves and find innovative roles worthy of the potential. I wish, also, that attention could be paid to the role of the Center in finding new scripts by minority artists and the educational value could be recognized in the possibility of exposing the students to a work in progress, a work that illuminates a culture not familiar to them. In the all-in-all, I am convinced that if the innovative possibilities of this theatre-school could be recognized and responded to, much important information could be extracted to help us all....

I once again strongly urge continued support of this small theatre in Los Angeles which might provide for us all great interest return on the investment made.

Section Two

FOREWORD TO SECTION TWO

In this section are grouped reports of the empirical or quantitative studies conducted by CEMREL during the 1968-69 academic year in connection with the Educational Laboratory Theatre Project. Although some of the studies might be conceived of as properly part of the history of the Project in one or more of the sites, they are presented in this section because each of the studies not only has implications for all of the Project sites, but also may be of interest to readers whose major concerns are in teacher education, the psychology of teaching, and the methodology of research in teaching literature and drama.

We think it likely that a research report as bulky as this one will be read selectively--those interested in the Rhode Island Project are going to read closely only those sections concerned with Rhode Island, for example. But we wish to suggest that the studies in this section, regardless of which location they might have been conducted in, will be of interest to anyone concerned with the Project in general or one of the sites in particular. The following brief summary of the studies is intended to aid the reader in deciding which of the studies he might wish to give special attention to.

The End-of-Project Questionnaire study reports a large number of explicit comparisons between attitudes toward and opinions of the Project held by students, teachers, and principals in Rhode Island and New Orleans. The "Improvisational Workshop Followup Study" assesses the impact of a one-week summer workshop in theatre games upon the classroom practices of teachers. The "Study for Objectives for the Teaching of Drama" demonstrates that measurable, systematic differences exist between the various professional groups involved in the Project in regard to their conceptions of drama and their objectives in dealing with it.

The section on the "Experimental Teaching Study" describes a large scale experiment, completed last spring, that sought to test the hypotheses held by various groups involved in the Project about the most effective ways of relating the classroom study of a play to the experience of seeing it performed. The "Audience Reaction Study" reports an investigation of the relationship between a director's intentions, in regard to the effect upon audiences of particular lines of dialogue or pieces of business, and the actual responses of a series of student audiences. The study of the New Orleans Touring Show investigated the effect of a particular method of preparing students for the Theatre of the Absurd upon student's reception of the Absurd plays and understanding of them.

The chapter on the "New Orleans Symposium on Improvisation and the Teaching of Literature" describes a conference cosponsored by CEMREL and the New Orleans Project to investigate a question that is currently of considerable interest in discussion of English curriculum reform. (The actual report on this symposium is to be published as a separate volume.) The next chapter reports on the success of the Alumni Clubs in Rhode Island and New Orleans. And the final chapter brings up to date the history of CEMREL's work in developing, field-testing, and disseminating special curriculum materials intended to enable teachers untrained in drama to introduce their students to plays through the medium of dramatic activities.

The reader's attention is also called to three chapters in Section One of this report which may be of general interest. These are the chapters having to do with the Rhode Show in Rhode Island, with the Community Attitude Survey in New Orleans, and with the Modified Case Studies in Los Angeles.

THE END-OF-PROJECT QUESTIONNAIRES IN RHODE ISLAND AND NEW ORLEANS

Overview

Toward the end of the third season questionnaires soliciting opinions on various aspects of the entire Educational Laboratory Theatre Project were distributed to stratified random samples of English teachers, high school principals, and students in Rhode Island and New Orleans. Several of the items were common to teacher, principal, and student questionnaires, so that contrasts between these groups could be analyzed; and the respective forms were almost identical for the two sites. (There were small differences between sites on those items dealing with particular plays, with the contents of the curriculum packets, and with theatre services to the schools.) Copies of all the questionnaires are included in the present chapter, preceding the reporting of results of the study.

The student questionnaire had two parts. Questions 1 through 12 are verbatim reproductions of items from a questionnaire administered in all three sites in the fall of 1967 to an identically constituted sample of students. Comparisons of the earlier responses with the more recent ones will enable us to examine changes that may have taken place in the reported activities, opinions, and preferences of students participating in the Project. These comparative analyses have not yet been carried out, those analyses having more directly to do with the 1968-69 adacemic year having been given precedence. The second part of the student questionnaire consists of new items, the first of which (13) is a record of the plays which the student has seen during the three seasons of the Project. In later analyses, the information from this item will be used to determine the extent to which responses to other questionnaire items may be functions of the total amount of participation in the Project. Responses to item 15, a report of theatre attendance apart from the Project shows, will be used in a similar fashion. Neither of these analyses are yet completed and will be reported later.

Item 14 asks for judgments on the plays. The responses to this item are reported without further analysis. Later, a more refined analysis of the data from this question will be made. Item 16, which asks for a summary judgment of the entire Project on a five choice scale, is common to teacher and student questionnaires, and comparative responses by sites are reported.

Item 17 on the student questionnaire consists of 40 statements of opinion about the Project with which respondents are asked to agree or disagree or give a "no opinion" response. The same 40 statements appear as item 14 on the teacher questionnaire and 30 of the 40 are repeated as item 1 on the administrator questionnaire. Responses of all groups in each site to these items are summarized in Table I below.

The final two items ask whether (20) the Project should be continued and whether (21) it should be continued at local expense. These questions were asked of all respondents and analyses of the responses of teachers, principals, and students in each site are reported. Results from Question 18, which concerns theatre-related educational activities, are summarized for teachers and students. The open-ended responses to item 19 (which appears on all forms of the questionnaire) have been utilized elsewhere in this report; and the same is true of the open-ended responses to item 2 on the administrator questionnaires and items 5 and 15 on the teacher questionnaires.

The data analyses and the interpretations in the following sections should be taken as partial and preliminary. A similar instrument will be administered to teachers, administrators, and students in Los Angeles toward the end of next spring, and comparative analyses will then be made across locations and between the first and second administrations of the questionnaires. Prior to that, however, more thorough analyses of the returns from Rhode Island and New Orleans will have been made.

Sample Selection Procedures

The basic unit in our procedure for selecting the student sample was the intact English class (one class per teacher). There were, according to our original plan, to be at least two classes in each cell of a three-dimensional matrix: socioeconomic status x ability level x grade level. With three levels of each variable (high, medium, and low SES and ability levels; 10th, 11th and 12th grades), this would be a total of 3^3 = 27 cells. With two replications in each cell, a total of 54 classes would be needed to complete the design. With an average of 30 students per class (we figured) a sample drawn in this way would inclde about 1,600 students, a bit more than 5% of the Rhode Island student population and a little less than 4% of the New Orleans population. The teachers of the sample English classes constituted the sample of English teachers in each area. We anticipated that, if each teacher were assigned five classes, we were including the teachers of 5 x 54 x 30 = 8,100 students, so that we should be including better than 20% of the English teachers in each location. (Exactly what proportion of English teachers in each area we actually included is difficult to determine, because it is uncertain how many English teachers there should be considered to be. Does one classify a teacher with three history and two English classes as 2/5 of an English teacher? How should one count a teacher with four 9th grade classes--which are not included in the Project--and one 10th grade class--which is?)

The sample of administrators was constituted in this way. First the principal of each of the schools including one of the sample English classes was administered the questionnaire. This gave us a sample representating all SES levels, but the number of principals was very samll, relative to the size of the other sample groups. So the questionnaire was sent, by our area coordinators, following a phone call or accompanied by an explanatory letter, to all high school principals in each area. By this procedure, completed questionnaires were obtained from 27 principals, between a third and a half of all high school principals in each area.

Description of the Samples

Figure 1 summarizes the sampling design for students and describes the degree of our success in completing the design. Two cells, it will be seen, are empty, and data for these cells will have to be estimated in later analyses. A total of 44 classes were in the obtained Rhode Island sample, and 49 classes in the New Orleans sample. The total number of students completing the questionnaire was 2,166: 950 from Rhode Island and 1,216 from New Orleans.[1] The teacher sample totaled 91: 44 from Rhode Island and 47 from New Orleans (where we ended up using two classes apiece for two teachers).

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Insert figure 1 here

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Sample Questionnaires

On the following pages are copies of the questionnaires for students, teachers, and administrators for both locations.

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[1] Daily absences and small classes in some schools rendered our estimate of 30 responses per class much too large. Mean responses per class were 21.6 in Rhode Island and 24.8 in New Orleans.

FIGURE 1. Sampling Design for Student Samples, Rhode Island and New Orleans; Cell Entries Indicate Number of Replications

RHODE ISLAND

		Low SES			Med. SES			High SES		
		10	11	12	10	11	12	10	11	12
Ability level	Low	2	2	1	2	1	1	1	2	2
	Med.	2	2	2	0	1	2	2	2	2
	High	2	2	2	1	2	2	2	2	0

NEW ORLEANS

		Low SES			Med. SES			High SES		
		10	11	12	10	11	12	10	11	12
Ability level	Low	2	1	2	2	2	1	2	2	2
	Med.	2	2	1	2	2	2	1	2	2
	High	2	2	1	2	2	2	2	2	2

ELT 131 - R. I.

PROJECT DISCOVERY QUESTIONNAIRE

School ______________________________ Date ______________

Your English Teacher's Name ______________________________

Your sex (circle one) M F

PROJECT DISCOVERY will be three years old at the end of this school year. In that time, many people have formed opinions about the project and many have been more or less strongly affected by it. So that we may learn as much as possible about just what the effects of Project Discovery have been in Rhode Island, we are asking students, teachers, and principals to answer a number of questions about Project Discovery and about themselves. We thank you for helping us by completing this questionnaire.

PART ONE. These are questions that we asked students at the very beginning of Project Discovery. We are repeating them now, so that we may get an idea whether any important changes have taken place that may be related to Project Discovery.

1. Have you ever read, on your own, a play that was not assigned by a teacher?

   (1) ________Yes
   (2) ________No

2. Have you ever acted a part in a school play?

   (1) ________Yes
   (2) ________No

3. Have you ever worked in a school play--built scenery, helped with costumes or makeup, or did other work?

   (1) ________Yes
   (2) ________No

4. Have you ever taken part in a play or pageant not put on by a school--for instance, a play sponsored by a church or the Scouts?

   (1) ________Yes
   (2) ________No

5. Have you ever watched a movie or television production of a play by Shakespeare?

   (1) ________Yes
   (2) ________No

6. Have you ever tried to write a play?

   (1) ________Yes
   (2) ________No

7. How many hours a day do you watch television?

(1) ________ Less than one hour
(2) ________ From one to three hours
(3) ________ From three to five hours
(4) ________ More than five hours

8. Which, if any, of the following places do you usually visit at least twice a year? (Check as many answers as apply.)

(1) ________ A school sports event
(2) ________ A professional sports event
(3) ________ A museum or art gallery
(4) ________ A concert hall
(5) ________ A public library
(6) ________ A bookstore

9. Which high school subject do you think is the most worthwhile? (Check only one.)

(1) ________ Art
(2) ________ English
(3) ________ History and Social Studies
(4) ________ Home Economics
(5) ________ Mathematics
(6) ________ Music
(7) ________ Physical Education
(8) ________ Science
(9) ________ Shop and Industrial Arts
(10) ________ Other (Please write in) ______________________________

____

10. Which high school subject do you think is the least worthwhile?

(1) ________ Art
(2) ________ English
(3) ________ History and Social Studies
(4) ________ Home Economics
(5) ________ Mathematics
(6) ________ Music
(7) ________ Physical Education
(8) ________ Science
(9) ________ Shop and Industrial Arts
(10) ________ Other (Please write in) ______________________________

____

11. Of the things that are studied in English Classes, which one do you like best?

(1) ________ Grammar
(2) ________ Essay writing
(3) ________ Creative writing
(4) ________ Stories and novels
(5) ________ Plays
(6) ________ Poetry
(7) ________ Essays

12. Of the things that are studied in English classes, which one do you like least?

(1) ________Grammar
(2) ________Essay writing
(3) ________Creative writing
(4) ________Stories and novels
(5) ________Plays
(6) ________Poetry
(7) ________Essays

PART TWO. These are new questions, specifically about Project Discovery.

13. Below is a list of the plays that Project Discovery has presented in the past three years. Place a check mark (✓) in front of the titles of those plays you have seen.

1966-67

(1) ______SAINT JOAN
(2) ______AH, WILDERNESS!
(3) ______MIDSUMMER NIGHTS DREAM
(4) ______THREE SISTERS

1967-68

(5) ______JULIUS CAESAR
(6) ______IMPORTANCE OF BEING EARNEST
(7) ______RHODE SHOW
(8) ______ENEMY OF THE PEOPLE

1968-69

(9) ______RED ROSES FOR ME
(10) ______MACBETH
(11) ______RHODE SHOW
(12) ______BILLY BUDD

14. Think back on the plays whose titles you have just checked. Then answer the following three questions by writing in the title of one of the plays in each blank space.

A. The play I liked best was ________________________________.

B. The play that I liked least was ______________________________.

C. The play I will probably remember best ten years from now is ________________________________. (This play may or may not be one of those you have written in already.)

15. How many times in the past year have you gone to a theatre to see a play, not counting the times you went with your school as part of Project Discovery?

(1) ________None
(2) ________One
(3) ________Two
(4) ________Three
(5) ________More than three

16. Below are five statements of opinion about Project Discovery. Read all of the statements and then choose the one which comes closest to your own opinion of the project. Put a checkmark in front of that statement.

(1) ______Nothing the schools could have done would have been so good for the students and the community as Project Discovery has been.
(2) ______Project Discovery is one of the better things that the schools around here have done.
(3) ______For the most part, Project Discovery has been worthwhile.
(4) ______Project Discovery has been all right, but it would have been better to spend the money on more important subjects or on books and equipment.
(5) ______Project Discovery has been a waste of time and money.

PLEASE NOTE THESE DIRECTIONS. Question 17 contains a long list of statements that have been made about Project Discovery. Some of them praise aspects of the Project and some contain suggestions about how it might be improved and some of them criticize the Project. We are interested in how students feel about these matters.

Read the statements. When you find one with which you definitely agree, circle the letter A in front of the statement. If you definitely disagree with a statement, circle the letter D. If you have no feelings either way, circle the letter N. (A = Agree; D = Disagree; N = No opinion.)

17. How do you personally feel about each of the following statements?

A D N (1) Most of the plays were not very closely related to the interests of teenagers.

A D N (2) The acting in the plays was consistently excellent.

A D N (3) The actors should more often come into classrooms to talk to the students about the plays.

A D N (4) The actors sometimes played down to student audiences, as if they were playing for little kids.

A D N (5) Students should just go to plays and enjoy them; the plays should not become part of the school curriculum.

A D N (6) Sometimes the actors were not very good.

A D N (7) Going to the plays helped make the study of literature more interesting.

A D N (8) Students should not have to go to plays unless they really want to.

A D N (9) Some way should be found to eliminate hauling everyone to the theatre in school buses.

A D N (10) Students learned how to behave more maturely from their experience of going to the theatre.

A D N (11) Too little time in school was spent studying the plays.

A D N (12) Going to the theatre was an exciting experience for most students.

A D N (13) There should have been fewer plays each year.

A D N (14) There should have been more plays each year.

A D N (15) One good thing about Project Discovery was that it gave students the chance to see their teachers outside of the classroom.

A D N (16) Too much time was spent studying the plays.

A D N (17) Not all students were always able to hear the plays clearly.

A D N (18) The theatre building itself should be made more comfortable and pleasant.

A D N (19) The plays should not be so intellectual that large numbers of students are bored or bewildered.

A D N (20) There should be more action in the plays, since that is what young people like to see.

A D N (21) Students who would rather attend the plays at night, rather than during the school day, should be allowed to do so.

A D N (22) Students who cannot behave themselves should not be allowed to go to the theatre.

A D N (23) The students from some schools are always noisy and unruly in the theatre.

A D N (24) Attending the theatre has made students think more clearly about some of their own problems and the problems of the modern world.

A D N (25) Schools whose students are well-behaved should not be scheduled to go to the theatre with schools whose students consistently misbehave.

A D N (26) Students who become fans of particular actors and actresses, also become more interested in the theatre and in drama.

A D N (27) A way should be worked out so that students can attend the plays along with adult audiences.

A D N (28) The staging of the plays was excellent in all its details--sets, costumes, lights, sound, and so on.

A D N (29) Student audiences have learned to behave more appropriately in the theatre as Project Discovery has gone on.

A D N (30) One good thing about Project Discovery is that it has given students from different schools a chance to meet one another.

5

A D N (31) Some English teachers started running more interesting classes as a result of Project Discovery.

A D N (32) Project Discovery would have worked just as well, and been much less expensive, if the actors had always brought the plays to the schools, rather than the schools taking students to the theatre.

A D N (33) The chance to meet with the actors has done a great deal to make students respect the theatre.

A D N (34) As Project Discovery went on, the plays became better and more interesting.

A D N (35) More of the plays should deal with modern problems.

A D N (36) There should be more opportunity for students to talk with actors and theatre people.

A D N (37) English teachers have learned new teaching methods from their involvement with Project Discovery.

A D N (38) The plays that are presented in the theatre should be the same ones that students normally study in their English classes.

A D N (39) After seeing the plays put on by Project Discovery, students are more likely to enjoy reading plays.

A D N (40) Most students would just as soon see a movie version of a play as see it "live" in the theatre.

18. Which (if any) of the following school sponsored activities related to Project Discovery have you participated in?

(1) ______Drama workshops conducted by members of the Trinity Square Repertory Company
(2) ______Theatre press conferences
(3) ______Other (specify) ______________________________
(4) ______I have not participated in any of these activities.

If you have participated in any of the above activities, how would you rate the experience?

(1) ______Very worthwhile
(2) ______O. K.
(3) ______Disappointing

19. We have been told that there are some students who have been so influenced by Project Discovery that the experience has changed their daily habits or their plans for a career. Some students, for instance, have decided to try to become actors or theatre technicians. Some have decided to become literature teachers or writers. Others have become involved for the first time in school or community dramatic activities. Do you know of anyone--yourself, a friend, a classmate--on whom Project Discovery has had a similar effect? If you do, please tell us about it.

20. Do you think Project Discovery should be continued?

(1) ________Yes
(2) ________No

21. Do you think Project Discovery should be continued even if it must be supported out of local school funds?

(1) ________Yes
(2) ________No

EDUCATIONAL LABORATORY THEATRE PROJECT QUESTIONNAIRE

School ______________________________ Date __________

Your English teacher's Name ______________________________

Your sex (circle one) M F

THE EDUCATIONAL LABORATORY THEATRE PROJECT will be three years old at the end of this school year. In that time, many people have formed opinions about the project and many have been more or less strongly affected by it. So that we may learn as much as possible about just what the effects of the Theatre Project has been in New Orleans, we are asking students, teachers, and principals to answer a number of questions about the Theatre Project and about themselves. We thank you for helping us by completing this questionnaire.

PART ONE. These are questions that we asked students at the very beginning of the Educational Laboratory Theatre Project. We are repeating them now, so that we may get an idea whether any important changes have taken place that may be related to the Theatre Project.

1. Have you ever read, on your own, a play that was not assigned by a teacher?

(1) ________Yes
(2) ________No

2. Have you ever acted a part in a school play?

(1) ________Yes
(2) ________No

3. Have you ever worked in a school play--built scenery, helped with costumes or makeup, or did other work?

(1) ________Yes
(2) ________No

4. Have you ever taken part in a play or pageant not put on by a school--for instance, a play sponsored by a church or the Scouts?

(1) ________Yes
(2) ________No

5. Have you ever watched a movie or television production of a play by Shakespeare?

(1) ________Yes
(2) ________No

6. Have you ever tried to write a play?

(1) ________Yes
(2) ________No

7. How may hours a day to do watch television?

(1) ________Less than one hour
(2) ________From one to three hours
(3) ________From three to five hours
(4) ________More than five hours

8. Which, if any, of the following places do you usually visit at least twice a year? (Check as many answers as apply.)

(1) ________A school sports event
(2) ________A professional sports event
(3) ________A museum or art gallery
(4) ________A concert hall
(5) ________A public library
(6) ________A bookstore

9. Which high school subject do you think is the most worthwhile? (Check only one.)

(1) ________Art
(2) ________English
(3) ________History and Social Studies
(4) ________Home Economics
(5) ________Mathematics
(6) ________Music
(7) ________Physical Education
(8) ________Science
(9) ________Shop and Industrial Arts
(10) ________Other (Please write in) ________________________________

____

10. Which high school subject do you think is the least worthwhile?

(1) ________Art
(2) ________English
(3) ________History and Social Studies
(4) ________Home Economics
(5) ________Mathematics
(6) ________Music
(7) ________Physical Education
(8) ________Science
(9) ________Shop and Industrial Arts
(10) ________Other (Please write in) ________________________________

____

11. Of the things that are studied in English classes, which one do you like best?

(1) ________Grammar
(2) ________Essay writing
(3) ________Creative writing
(4) ________Stories and novels
(5) ________Plays
(6) ________Poetry
(7) ________Essays

12. Of the things that are studied in English classes, which one do you like least?

(1) ________ Grammar
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(5) ________ Plays
(6) ________ Poetry
(7) ________ Essays

PART TWO. These are new questions, specifically about the Theatre Project.

13. Below is a list of the plays that the Educational Laboratory Theatre Project has presented in the past three years. Place a checkmark (√) in front of the titles of those plays you have seen.

1966-67

(1) ________ CHARLEY'S AUNT
(2) ________ ROMEO AND JULIET
(3) ________ OUR TOWN
(4) ________ THE RIVALS

1967-68

(5) ________ THE CRUCIBLE
(6) ________ MIDSUMMER NIGHTS DREAM
(7) ________ SAINT JOAN
(8) ________ TARTUFFE

1968-69

(9) ________ ARMS AND THE MAN
(10) ________ TWELFTH NIGHT
(11) ________ ENEMY OF THE PEOPLE
(12) ________ THE BALD SOPRANO and THE CHAIRS

14. Think back on the plays whose titles you have just checked. Then answer the following three questions by writing in the title of one of the plays in each blank space.

A. The play I liked best was ____________________________.

B. The play that I liked least was ____________________________.

C. The play I will probably remember best ten years from now is ____________________________. (This play may or may not be one of those you have written in already.)

15. How many times in the past year have you gone to a theatre to see a play, not counting the times you went with your school as part of the Theatre Project?

(1) ________ None
(2) ________ One
(3) ________ Two
(4) ________ Three
(5) ________ More than three

16. Below are five statements of opinion about the Theatre Project. Read all of the statements and then choose the one which comes closest to your own opinion of the project. Put a checkmark in front of that statement.

(1) ______Nothing the schools could have done would have been so good for the students and the community as the Theatre Project has been.
(2) ______The Theatre Project is one of the better things that the schools around here have done.
(3) ______For the most part, the Theatre Project has been worthwhile.
(4) ______The Theatre Project has been all right, but it would have been better to spend the money on more important subjects or on books and equipment.
(5) ______The Theatre Project has been a waste of time and money.

PLEASE NOTE THESE DIRECTIONS. Question 17 contains a long list of statements that have been made about the Theatre Project. Some of them praise aspects of the Project and some contain suggestions about how it might be improved and some of them criticize the Project. We are interested in how students feel about these matters.

Read the statements. When you find one with which you definitely agree, circle the letter A in front of the statement. If you definitely disagree with a statement, circle the letter D. If you have no feelings either way, circle the letter N. (A = Agree; D = Disagree; N = No opinion.)

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A D N (5) Students should just go to plays and enjoy them; the plays should not become part of the school curriculum.

A D N (6) Sometimes the actors were not very good.

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A D N (9) Some way should be found to eliminate hauling everyone to the theatre in school buses.

A D N (10) Students learned how to behave more maturely from their experience of going to the theatre.

A D N (11) Too little time in school was spent studying the plays.

A D N (12) Going to the theatre was an exciting experience for most students.

A D N (13) There should have been fewer plays each year.

A D N (14) There should have been more plays each year.

A D N (15) One good thing about the Theatre Project was that it gave students the chance to see their teachers outside of the classroom.

A D N (16) Too much time was spent studying the plays.

A D N (17) Not all students were always able to hear the plays clearly.

A D N (18) The theatre building itself should be made more comfortable.

A D N (19) The plays should not be so intellectual that large numbers of students are bored or bewildered.

A D N (20) There should be more action in the plays, since that is what young people like to see.

A D N (21) Students who would rather attend the plays at night, rather than during the school day, should be allowed to do so.

A D N (22) Students who cannot behave themselves should not be allowed to go to the theatre.

A D N (23) The students from some schools are always noisy and unruly in the theatre.

A D N (24) Attending the theatre has made students think more clearly about some of their own problems and the problems of the modern world.

A D N (25) Schools whose students are well-behaved should not be scheduled to go to the theatre with schools whose students consistently misbehave.

A D N (26) Students who become fans of particular actors and actresses also become more interested in the theatre and in drama.

A D N (27) A way should be worked out so that students can attend the plays along with adult audiences.

A D N (28) The staging of the plays was excellent in all its details--sets, costumes, lights, sound, and so on.

A D N (29) Student audiences have learned to behave more appropriately in the theatre as the Theatre Project has gone on.

A D N (30) One good thing about the Theatre Project is that it has given students from different schools a chance to meet one another.

A D N (31) Some English teachers started running more interesting classes as a result of the Theatre Project.

A D N (32) The Theatre Project would have worked just as well, and been much less expensive, if the actors had always brought the plays to the schools, rather than the schools taking students to the theatre.

A D N (33) The chance to meet with the actors has done a great deal to make students respect the theatre.

A D N (34) As the Theatre Project went on, the plays became better and more interesting.

A D N (35) More of the plays should deal with modern problems.

A D N (36) There should be more opportunity for students to talk with actors and theatre people.

A D N (37) English teachers have learned new teaching methods from their involvement with the Theatre Project.

A D N (38) The plays that are presented in the theatre should be the same ones that students normally study in their English classes.

A D N (39) After seeing the plays put on by the Theatre Project, students are much more likely to enjoy reading plays.

A D N (40) Most students would just as soon see a movie version of a play as see it "live" in the theatre.

18. Which (if any) of the following school sponsored activities related to the Educational Laboratory Theatre Project have you participated in?

(1) ______Drama workshops at the Civic Theatre
(2) ______Theatre press conferences
(3) ______Other (specify) ______________________________
(4) ______I have not participated in any of these activities.

If you have participated in any of the above activities, how would you rate the experience?

(1) ______Very worthwhile
(2) ______O. K.
(3) ______Disappointing

19. We have been told that there are some students who have been so influenced by the Theatre Project that the experience has changed their daily habits or their plans for a career. Some students, for instance, have decided to try to become actors or theatre technicians. Some have decided to become literature teachers or writers. Others have become involved for the first time in school or community dramatic activities. Do you know of anyone--yourself, a friend, a classmate--on whom the Theatre Project has had a similar effect? If you do, please tell us about it.

20. Do you think the Educational Laboratory Theatre Project should be continued?

(1) ______Yes
(2) ______No

21. Do you think the Educational Laboratory Theatre Project should be continued even if it must be supported out of local school funds?

(1) ______Yes
(2) ______No

ELT 133 - R. I.

PROJECT DISCOVERY TEACHER

QUESTIONNAIRE

NAME ______________________________ DATE ______________

SCHOOL ______________________________

We are asking teachers, pupils, and school administrators in Rhode Island to answer a number of questions about PROJECT DISCOVERY, so that we may put together as accurate an account as possible of its effects on the schools that have been involved in it during the past three years. We thank you for permitting one of your classes to take the time to fill in the student questionnaire, and we would like to ask you to help us further by completing this teacher questionnaire. All responses will, of course, be held completely confidential, and it will be impossible for anyone to identify from CEMREL's final report, responses from any teacher or even from any school.

1. Please describe the class of students that is filling out the student questionnaire by putting a check mark in the space in front of the most accurate word or phrase in each of the following three groups.

A. Range of ability

(1) _____Ability grouped (homogeneous)
(2) _____Not ability grouped (heterogeneous)

B. General level of ability

(1) _____Gifted
(2) _____Above average
(3) _____Average
(4) _____Below average
(5) _____Basic or remedial

C. Coeducational or all one sex?

(1) _____All girls
(2) _____All boys
(3) _____Both boys and girls

2. How much time do you estimate you have spent, on the average, dealing with each of the Project Discovery plays in this class?

A. Class periods before performance

(1) _____One or less
(2) _____Two or three
(3) _____Four or five
(4) _____Six or more

B. Class periods after performance

(1) _____One or less
(2) _____Two or three
(3) _____Four or five
(4) _____Six or more

3. Looking back over the three years of the project, has your way of treating a play in the classroom changed as a result of Project Discovery?

(1) _____Yes, but only slightly
(2) _____Yes, a great deal
(3) _____No, not in any important way

4. Has your attitude toward the place of dramatic activities in the English classroom changed as a result of the project?

(1) _____Yes, but only slightly
(2) _____Yes, a great deal
(3) _____No, not in any important way

5. If your answers to either of the previous two questions indicates that you have changed your attitudes or your practices as a result of Project Discovery, please tell us briefly what these changes have been and why they have come about.

6. Directly below are listed the titles of the plays that Project Discovery has presented in the past three years.

1966-67

(a) _____SAINT JOAN
(b) _____AH, WILDERNESS!
(c) _____MIDSUMMER NIGHTS DREAM
(d) _____THREE SISTERS

1967-68

(e) _____JULIUS CAESAR
(f) _____IMPORTANCE OF BEING EARNEST
(g) _____ENEMY OF THE PEOPLE

1968-69

(h) _____RED ROSES FOR ME
(i) _____MACBETH
(j) _____BILLY BUDD

A. Put a check mark in the space in front of the title of each play that you have seen.

B. Which of the plays that you have seen did you enjoy the most? (Write the letter that identifies the play in the space below.)

____

C. Which of the plays do you believe the students in this class enjoyed the most? (Write the letter of the play in the space below.)

____

D. Which of the plays did you find was most valuable to you from the standpoint of classroom instruction?

____

E. Which of the plays best represents the sort of play you think has the greatest educational value?

____

F. Which of the plays did you assign to be read by students in classes such as the present one? (You may write in the letters identifying the plays, if you assigned only a few; or you may answer "All" or "All but A and D," as the case may be.)

____

7. The following is a list of the instructional materials that might have been included in a typical portfolio prepared in connection with a Project Discovery play. Please indicate which type of material you normally found most useful and least useful by writing an M in the space in front of the most useful type of material and an L in the space in front of the least useful type of material.

(1) _____Copies of critical essays on the play
(2) _____The study guide
(3) _____Historical and background information
(4) _____Biographical information on the playwright
(5) _____Maps, pictures, and bulletin board displays
(6) _____Lists of audiovisual materials
(7) _____Bibliographies and lists of additoinal resources

8. One item always included in the portfolios was a copy of the play (or novel, in the case of Billy Budd). This was omitted from the above list because, when this question was asked two years ago, almost everyone chose the copy of the play as the most used item. Would you agree that the text of the play itself is the most useful item for the teacher?

(1) _____Yes
(2) _____No
(3) _____It depends on the play

Comment upon your answer in the space below, if you wish.

9. Considering only those plays you assigned your classes to read, when did you ask your students to read the play?

(1) _____Before attending the performance
(2) _____After attending the performance
(3) _____Sometimes before, sometimes after (Please explain below)

10. Based on your whole experience with the project, what type of student do you think usually enjoyed the plays most?

A. By ability

(1) _____Bright students
(2) _____Average students
(3) _____Slower students
(4) _____No difference

B. By sex

(1) _____Girls
(2) _____Boys
(3) _____No difference

C. By grade

(1) _____Tenth grades
(2) _____Eleventh grades
(3) _____Twelfth grades
(4) _____No difference

11. What type of student do you think benefited most from the experience of attending the theatre?

A. By ability

(1) _____Bright students
(2) _____Average students
(3) _____Slower students
(4) _____No difference

B. By sex

(1) _____Girls
(2) _____Boys
(3) _____No difference

C. By grade

(1) _____Tenth grades
(2) _____Eleventh grades
(3) _____Twelfth grades
(4) _____No difference

12. How many times in the past year have you gone to a theatre to see a play, not counting the times you went with your students as part of Project Discovery?

(1) ______None
(2) ______One
(3) ______Two
(4) ______Three
(5) ______More than three

13. Below are five statements of opinion about Project Discovery. Read all of the statements and then choose the one which comes closest to your own opinion of the project. Put a checkmark in front of that statement.

(1) ______Nothing the schools could have done would have been so good for the students and the community as Project Discovery has been.
(2) ______Project Discovery is one of the better things that the schools around here have done.
(3) ______For the most part, Project Discovery has been worthwhile.
(4) ______Project Discovery has been all right, but it would have been better to spend the money on more important subjects or on books and equipment.
(5) ______Project Discovery has been a waste of time and money.

PLEASE NOTE THESE DIRECTIONS. Question 14 contains a long list of statements that have been made about Project Discovery. Some of them praise aspects of the Project, some contain suggestions about how it might be improved, and some of them criticize the Project. We are interested in how English teachers feel about all of these statements.

Read the statements. When you find one with which you definitely agree, circle the letter A in front of the statement. If you definitely disagree with a statement, circle the letter D. If you have no strong feelings either way, circle the letter N. (A = Agree; D = Disagree; N = No opinion.)

14. How do you personally feel about each of the following statements?

A D N (1) Most of the plays were not very closely related to the interests of teenagers.

A D N (2) The acting in the plays was consistently excellent.

A D N (3) The actors should more often come into classrooms to talk to the students about the plays.

A D N (4) The actors sometimes played down to student audiences, as if they were playing for little kids.

A D N (5) Students should just go to plays and enjoy them; the plays should not become part of the school curriculum.

A D N (6) Sometimes the actors were not very good.

A D N (7) Going to the plays helped make the study of literature more interesting.

A D N (8) Students should not have to go to plays unless they really want to.

A D N (9) Some way should be found to eliminate hauling everyone to the theatre in school buses.

A D N (10) Students learned how to behave more maturely from their experience of going to the theatre.

A D N (11) Too little time in school was spent studying the plays.

A D N (12) Going to the theatre was an exciting experience for most students.

A D N (13) There should have been fewer plays each year.

A D N (14) There should have been more plays each year.

A D N (15) One good thing about Project Discovery was that it gave students the chance to see their teachers outside of the classroom.

A D N (16) Too much time was spent studying the plays.

A D N (17) Not all students were always able to hear the plays clearly.

A D N (18) The theatre building itself should be made more comfortable and pleasant.

A D N (19) The plays should not be so intellectual that large numbers of students are bored or bewildered.

A D N (20) There should be more action in the plays, since that is what young people like to see.

A D N (21) Students who would rather attend the plays at night, rather than during the school day, should be allowed to do so.

A D N (22) Students who cannot behave themselves should not be allowed to go to the theatre.

A D N (23) The students from some schools are always noisy and unruly in the theatre.

A D N (24) Attending the theatre has made students think more clearly about some of their own problems and the problems of the modern world.

A D N (25) Schools whose students are well-behaved should not be scheduled to go to the theatre with schools whose students consistently misbehave.

A D N (26) Students who become fans of particular actors and actresses also become more interested in the theatre and in drama.

A D N (27) A way should be worked out so that students can attend the plays along with adult audiences.

A D N (28) The staging of the plays was excellent in all its details--sets, costumes, lights, sound, and so on.

A D N (29) Student audiences have learned to behave more appropriately in the theatre as Project Discovery has gone on.

A D N (30) One good thing about Project Discovery is that it has given students from different schools a chance to meet one another.

A D N (31) Some English teachers started running more interesting classes as a result of Project Discovery.

A D N (32) Project Discovery would have worked just as well, and been much less expensive, if the actors had always brought the plays to the schools, rather than the schools' taking students to the theatre.

A D N (33) The chance to meet with the actors has done a great deal to make students respect the theatre.

A D N (34) As Project Discovery went on, the plays became better and more interesting.

A D N (35) More of the plays should deal with modern problems.

A D N (36) There should be more opportunity for students to talk with actors and theatre people.

A D N (37) English teachers have learned new teaching methods from their involvement with Project Discovery.

A D N (38) The plays that are presented in the theatre should be the same ones that students normally study in their English classes.

A D N (39) After seeing the plays put on by Project Discovery, students are much more likely to enjoy reading plays.

A D N (40) Most students would just as soon see a movie version of a play as see it "live" in the theatre.

15. We have been told about students who have been so influenced by Project Discovery that the experience has changed their daily habits or their plans for a career. Some students, for instance, have decided to try to become actors or theatre technicians. Some have decided to become literature teachers or writers. Others have become involved for the first time in school or community dramatic activities. Do you know of any student on whom Project Discovery has had a similar effect? If you do, please tell us about him.

16. Have you observed any of the student activities connected with Project Discovery--workshops, press conferences, etc?

(1) _____No
(2) _____Yes, and I thought they were generally valuable
(3) _____Yes, but I usually found them of little value

17. Have you participated in any of the activities for teachers that have taken place in connection with Project Discovery--workshops, seminars, etc?

(1) _____No
(2) _____Yes, and I thought they were generally valuable
(3) _____Yes, but I usually found them of little value
(4) _____Some were of value, others not (Please elaborate)

18. Do you think students such as those in this class have increased their interest in literature as a result of Project Discovery?

(1) _____Yes, but only slightly
(2) _____Yes, a good deal
(3) _____No

19. Do you think that students such as those in this class have shown any improvement in language skills or reading skills as a result of Project Discovery?

(1) _____Yes, but only slightly
(2) _____Yes, a good deal
(3) _____No

20. Do you think Project Discovery should be continued?

(1) _____Yes
(2) _____No

21. Do you think that Project Discovery should be continued even if it must be supported out of local school funds?

(1) _____Yes
(2) _____No

ELT 134 - N. O.

EDUCATIONAL LABORATORY THEATRE PROJECT

TEACHER QUESTIONNAIRE

NAME ____ DATE ______________

SCHOOL ____

We are asking teachers, pupils, and school administrators in New Orleans to answer a number of questions about the EDUCATIONAL LABORATORY THEATRE PROJECT, so that we may put together as accurate an account as possible of its effects on the schools that have been involved in it during the past three years. We thank you for permitting one of your classes to take the time to fill in the student questionnaire, and we would like to ask you to help us further by completing this teacher questionnaire. All responses will, of course, be held completely confidential, and it will be impossible for anyone to identify from CEMREL's final report, responses from any teacher or even from any school.

1. Please describe the class of students that is filling out the student questionnaire by putting a check mark in the space in front of the most accurate word or phrase in each of the following three groups.

   A. Range of ability

      (1) ______Ability grouped (homogeneous)
      (2) ______Not ability grouped (heterogeneous)

   B. General level of ability

      (1) ______Gifted
      (2) ______Above average
      (3) ______Average
      (4) ______Below average
      (5) ______Basic or remedial

   C. Coeducational or all one sex?

      (1) ______All girls
      (2) ______All boys
      (3) ______Both boys and girls

2. How much time do you estimate you have spent, on the average, dealing with each of the Theatre Project plays in this class?

   A. Class periods before performance

      (1) ______One or less
      (2) ______Two or three
      (3) ______Four or five
      (4) ______Six or more

B. Class periods after performance

(1) ______One or less
(2) ______Two or three
(3) ______Four or five
(4) ______Six or more

3. Looking back over the three years of the project, has your way of treating a play in the classroom changed as a result of the Theatre Project?

(1) ______Yes, but only slightly
(2) ______Yes, a great deal
(3) ______No, not in any important way

4. Has your attitude toward the place of dramatic activities in the English classroom changed as a result of the project?

(1) ______Yes, but only slightly
(2) ______Yes, a great deal
(3) ______No, not in any important way

5. If your answers to either of the previous two questions indicates that you have changed your attitudes or your practices as a result of the Theatre Project, please tell us briefly what these changes have been and why they have come about.

6. Directly below are listed the titles of the plays that the Theatre Project has presented in the past three years.

1966-67

(a) ______CHARLEY'S AUNT
(b) ______ROMEO AND JULIET
(c) ______OUR TOWN
(d) ______THE RIVALS

1967-68

(e) ______THE CRUCIBLE
(f) ______MIDSUMMER NIGHTS DREAM
(g) ______SAINT JOAN
(h) ______TARTUFFE

1968-69

(i) ______ARMS AND THE MAN
(j) ______TWELFTH NIGHT
(k) ______ENEMY OF THE
(l) ______THE BALD SOPRANO and THE CHAIRS

A. Put a check mark in the space in front of the title of each play that you have seen.

B. Which of the plays that you have seen did you enjoy the most? (Write the letter that identifies the play in the space below.)

____

C. Which of the plays do you believe the students in this class enjoyed the most? (Write the letter of the play in the space below.)

____

D. Which of the plays did you find was most valuable to you from the standpoint of classroom instruction?

____

E. Which of the plays best represents the sort of play you think has the greatest educational value?

____

F. Which of the plays did you assign to be read by students in classes such as the present one? (You may write in the letters identifying the plays, if you assigned only a few; or you may answer "All" or "All but A and D," as the case may be.)

____

7. The following is a list of the instructional materials that might have been included in a typical portfolio prepared in connection with a Theatre Project play. Please indicate which type of material you normally found most useful and least useful by writing an M in the space in front of the most useful type of material and an L in the space in front of the least useful type of material.

(1) ______Copies of critical essays on the play
(2) ______The study guide
(3) ______Historical and background information
(4) ______Biographical information on the playwright
(5) ______Maps, pictures, and bulletin board displays
(6) ______Audiovisual materials (records, filmstrips)
(7) ______Bibliographies and lists of additional resources

8. One item always included in the portfolios was a copy of the play. This was omitted from the above list because, when this question was asked two years ago, almost everyone chose the copy of the play as the most used item. Would you agree that the text of the play itself is the most useful item for the teacher?

(1) ______Yes
(2) ______No
(3) ______It depends on the play

Comment upon your answer in the space below, if you wish.

9. Considering only those plays you assigned your classes to read, when did you ask your students to read the play?

    (1) ______Before attending the performance
    (2) ______After attending the performance
    (3) ______Sometimes before, sometimes after (Please explain below)

10. Based on your whole experience with the project, what type of student do you think usually enjoyed the plays most?

    A. By ability

    (1) ______Bright students
    (2) ______Average students
    (3) ______Slower students
    (4) ______No difference

    B. By sex

    (1) ______Girls
    (2) ______Boys
    (3) ______No difference

    C. By grade

    (1) ______Tenth grade
    (2) ______Eleventh grade
    (3) ______Twelfth grade
    (4) ______No difference

11. What type of student do you think benefited most from the experience of attending the theatre?

    A. By ability

    (1) ______Bright students
    (2) ______Average students
    (3) ______Slower students
    (4) ______No difference

B. By sex

(1) ______Girls
(2) ______Boys
(3) ______No difference

C. By grade

(1) ______Tenth grade
(2) ______Eleventh grade
(3) ______Twelfth grade
(4) ______No difference

12. How many times in the past year have you gone to a theatre to see a play, not counting the times you went with your students as part of the Theatre Project?

(1) ______None
(2) ______One
(3) ______Two
(4) ______Three
(5) ______More than three

13. Below are five statements of opinion about the Educational Laboratory Theatre Project. Read all of the statements and then choose the one which comes closest to your own opinion of the project. Put a checkmark in front of that statement.

(1) ______Nothing the schools could have done would have been so good for the students and the community as the Theatre Project has been.
(2) ______The Theatre Project is one of the better things that the schools around here have done.
(3) ______For the most part, the Theatre Project has been worthwhile.
(4) ______The Theatre Project has been all right, but it would have been better to spend the money on more important subjects or on books and equipment.
(5) ______The Theatre Project has been a waste of time and money.

PLEASE NOTE THESE DIRECTIONS. Question 14 contains a long list of statements that have been made about the Educational Laboratory Theatre Project. Some of them praise aspects of the Project, some contain suggestions about how it might be improved, and some of them criticize the Project. We are interested in how English teachers feel about all of these statements.

Read the statements. When you find one with which you definitely agree, circle the letter A in front of the statement. If you definitely disagree with a statement, circle the letter D. If you have no strong feelings either way, circle the letter N. (A = Agree; D = Disagree; N = No opinion.)

14. How do you personally feel about each of the following statements?

A D N (1) Most of the plays were not very closely related to the interests of teenagers.

A D N (2) The acting in the plays was consistently excellent.

A D N (3) The actors should more often come into classrooms to talk to the students about the plays.

A D N (4) The actors sometimes played down to student audiences, as if they were playing for little kids.

A D N (5) Students should just go to plays and enjoy them; the plays should not become part of the school curriculum.

A D N (6) Sometimes the actors were not very good.

A D N (7) Going to the plays helped make the study of literature more interesting.

A D N (8) Students should not have to go to plays unless they really want to.

A D N (9) Some way should be found to eliminate hauling everyone to the theatre in school buses.

A D N (10) Students learned how to behave more maturely from their experience of going to the theatre.

A D N (11) Too little time in school was spent studying the plays.

A D N (12) Going to the theatre was an exciting experience for most students.

A D N (13) There should have been fewer plays each year.

A D N (14) There should have been more plays each year.

A D N (15) One good thing about the Theatre Project was that it gave students the chance to see their teachers outside of the classroom.

A D N (16) Too much time was spent studying the plays.

A D N (17) Not all students were always able to hear the plays clearly.

A D N (18) The theatre building itself should be made more comfortable and pleasant.

A D N (19) The plays should not be so intellectual that large numbers of students are bored or bewildered.

A D N (20) There should be more action in the plays, since that is what young people like to see.

A D N (21) Students who would rather attend the plays at night, rather than during the school day, should be allowed to do so.

A D N (22) Students who cannot behave themselves should not be allowed to go to the theatre.

A D N (23) The students from some schools are always noisy and unruly in the theatre.

A D N (24) Attending the theatre has made students think more clearly about some of their own problems and the problems of the modern world.

A D N (25) Schools whose students are well-behaved should not be scheduled to go to the theatre with schools whose students consistently misbehave.

A D N (26) Students who become fans of particular actors and actresses also become more interested in the theatre and in drama.

A D N (27) A way should be worked out so that students can attend the plays along with adult audiences.

A D N (28) The staging of the plays was excellent in all its details--sets, costumes, lights, sound, and so on.

A D N (29) Student audiences have learned to behave more appropriately in the theatre as the Theatre Project has gone on.

A D N (30) One good thing about the Theatre Project is that it has given students from different schools a chance to meet one another.

A D N (31) Some English teacher started running more interesting classes as a result of the Theatre Project.

A D N (32) The Theatre Project would have worked just as well, and been much less expensive, if the actors had always brought the plays to the schools, rather than the schools' taking students to the theatre.

A D N (33) The chance to meet with the actors has done a great deal to make students respect the theatre.

A D N (34) As the Theatre Project went on, the plays became better and more interesting.

A D N (35) More of the plays should deal with modern problems.

A D N (36) There should be more opportunity for students to talk with actors and theatre people.

A D N (37) English teachers have learned new teaching methods from their involvement with the Theatre Project.

A D N (38) The plays that are presented in the theatre should be the same ones that students normally study in their English classes.

A D N (39) After seeing the plays put on by the Theatre Project, students are much more likely to enjoy reading plays.

A D N (40) Most students would just as soon see a movie version of a play as see it "live" in the theatre.

15. We have been told about students who have been so influenced by the Educational Laboratory Theatre Project that the experience has changed their daily habits or their plans for a career. Some students, for instance, have decided to try to become actors or theatre technicians. Some have decided to become literature teachers or writers. Others have become involved for the first time in school or community dramatic activities. Do you know of any student on whom the Theatre Project has had a similar effect? If you do, please tell us about him on the back of the last page.

16. Have you observed any of the student activities connected with the Educational Laboratory Theatre Project--workshops, press conferences, etc?

(1) ______No
(2) ______Yes, and I thought they were generally valuable
(3) ______Yes, but I usually found them of little value.

17. Have you participated in any of the activities for teachers that have taken place in connection with the Educational Laboratory Theatre Project--workshops, seminars, etc?

(1) ______No
(2) ______Yes, and I thought they were generally valuable
(3) ______Yes, but I usually found them of little value
(4) ______Some were of value, others not (Please elaborate)

18. Do you think students such as those in this class have increased their interest in literature as a result of the Educational Laboratory Theatre Project?

(1) ______Yes, but only slightly
(2) ______Yes, a good deal
(3) ______No

19. Do you think that students such as those in this class have shown any improvement in language skills or reading skills as a result of the Educational Laboratory Theatre Project?

(1) ______Yes, but only slightly
(2) ______Yes, a good deal
(3) ______No

20. Do you think the Educational Laboratory Theatre Project should be continued?

(1) ______Yes
(2) ______No

21. Do you think that the Educational Laboratory Theatre Project should be continued even if it must be supported out of local school funds?

(1) ______Yes
(2) ______No

ELT 135 - R. I.

PROJECT DISCOVERY ADMINISTRATOR

QUESTIONNAIRE

NAME ______________________________ DATE ____________

SCHOOL ______________________________

CEMREL is asking a sample of students, teachers, and school administrators in Rhode Island to answer a number of questions about Project Discovery as the end of the third year of the project comes near. The facts and opinions we gather in this way will help us to draw up an accurate account of the effects of Project Discovery upon the schools of Rhode Island.

We thank you for allowing a number of English teachers and students in your school to complete these questionnaires, and we would like to ask you to assist us further by giving us the information asked for below. All responses will, of course, be confidential; and it will be impossible for any reader of CEMREL's final report to associate answers with any particular person or school.

PLEASE NOTE THESE DIRECTIONS. Question 1 contains a long list of statements that have been made about Project Discovery. Some of them praise aspects of the Project, some contain suggestions about how it might be improved, and some of them criticize the Project. We are interested in how school administrators feel about all of these statements.

Read the statements. When you find one with which you definitely agree, circle the letter A in front of the statement. If you definitely disagree with a statement, circle the letter D. If you have no strong feelings either way, circle the letter N. (A = Agree; D = Disagree; N = No opinion.)

1. How do you personally feel about each of the following statements?

A D N (1) Most of the plays were not very closely related to the interests of teenagers.

A D N (2) The actors should more often come into classrooms to talk to the students about the plays.

A D N (3) Students should just go to plays and enjoy them; the plays should not become part of the school curriculum.

A D N (4) Students should not have to go to plays unless they really want to.

A D N (5) Some way should be found to eliminate hauling everyone to the theatre in school buses.

A D N (6) Students learned how to behave more maturely from their experience of going to the theatre.

A D N (7) Too little time in school was spent studying the plays.

A D N (8) Going to the theatre was an exciting experience for most students.

A D N (9) There should have been fewer plays each year.

A D N (10) There should have been more plays each year.

A D N (11) One good thing about Project Discovery was that it gave students the chance to see their teachers outside of the classroom.

A D N (12) Too much time was spent studying the plays.

A D N (13) The theatre building itself should be made more comfortable and pleasant.

A D N (14) The plays should not be so intellectual that large numbers of students are bored or bewildered.

A D N (15) Students who would rather attend the plays at night, rather than during the school day, should be allowed to do so.

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A D N (19) Schools whose students are well-behaved should not be scheduled to go to the theatre with schools whose students consistently misbehave.

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A D N (23) Some English teachers started running more interesting classes as a result of Project Discovery.

A D N (24) Project Discovery would have worked just as well, and been much less expensive, if the actors had always brought the plays to the schools, rather than the schools' taking students to the theatre.

A D N (25) The chance to meet with the actors has done a great deal to make students respect the theatre.

A D N (26) More of the plays should deal with modern problems.

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A D N (28) The plays that are presented in the theatre should be the same ones that students normally study in their English classes.

A D N (29) After seeing the plays put on by Project Discovery, students are much more likely to enjoy reading plays.

A D N (30) Most students would just as soon see a movie version of a play as see it "live" in the theatre.

2. Imagine the clock has been turned back more than three years, and the plans for Project Discovery have just been announced. If you were asked for suggestions about how the plans might be revised so that the project would run smoothly and students get utmost benefit from it, what changes would you suggest?

3. Do you think Project Discovery should be continued?

(1) ______Yes
(2) ______No

4. Do you think Project Discovery should be continued even if it must be supported by state and local school funds?

(1) ______Yes
(2) ______No

ELT 136 - N. O.

EDUCATIONAL LABORATORY THEATRE PROJECT

ADMINISTRATOR QUESTIONNAIRE

NAME ______________________________ DATE ______________

SCHOOL ______________________________

CEMREL is asking a sample of students, teachers, and school administrators in New Orleans to answer a number of questions about the Educational Laboratory Theatre Project as the end of the third year of the project comes near. The facts and opinions we gather in this way will help us to draw up an accurate account of the effects of the Educational Laboratory Theatre Project upon the schools of New Orleans.

We thank you for allowing a number of English teachers and students in your school to complete these questionnaires, and we would like to ask you to assist us further by giving us the information asked for below. All responses will, of course, be confidential; and it will be impossible for any reader of CEMREL's final report to associate answers with any particular person or school.

PLEASE NOTE THESE DIRECTIONS. Question 1 contains a long list of statements that have been made about the Educational Laboratory Theatre Project. Some of them praise aspects of the Project, some contain suggestions about how it might be improved, and some of them criticize the Project. We are interested in how school administrators feel about all of these statements.

Read the statements. When you find one with which you definitely agree, circle the letter A in front of the statement. If you definitely disagree with a statement, circle the letter D. If you have no strong feelings either way, circle the letter N. (A = Agree; D = Disagree; N = No opinion.)

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A D N (7) Too little time in school was spent studying the plays.

A D N (8) Going to the theatre was an exciting experience for most students.

A D N (9) There should have been fewer plays each year.

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A D N (15) Students who would rather attend the plays at night, rather than during the school day, should be allowed to do so.

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A D N (23) Some English teachers started running more interesting classes as a result of the Theatre Project.

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A D N (29) After seeing the plays put on by the Theatre Project, students are much more likely to enjoy reading plays.

A D N (30) Most students would just as soon see a movie version of a play as see it "live" in the theatre.

2. Imagine the clock has been turned back more than three years, and the plans for the Educational Laboratory Theatre Project have just been announced. If you were asked for suggestions about how the plans might be revised so that the project would run smoothly and students get utmost benefit from it, what changes would you suggest?

3. Do you think the Educational Laboratory Theatre Project should be continued?

(1) ______Yes
(2) ______No

4. Do you think the Educatioal Laboratory Theatre Project should be continued even if it must be supported by state and local school funds?

(1) ______Yes
(2) ______No

PRESENTATION OF RESULTS

Responses to 40 Statements, Both Sites

The 40 statements of opinion about the Project that appear on the student questionnaire and on the teacher questionnaire were taken from written statements and transcriptions of interviews. Each represents a judgment or a suggestion originally made by a responsible person involved with the Project in some way. Our interest was in determining the amount of agreement or disagreement these statements could elicit, and of finding out whether there were important differences between locations or among groups of participants in their reactions to these statements, a good number of which concern matters basic to the operation of the Project.

The responses to the 40 statements by the various groups in the two sites are summarized in Table 1, which is continued over several pages. Only percentages of agreement and disagreement are reported; the unaccounted-for percentage consisted of "no opinion" responses. Each statement is identified by its number on the student and teacher questionnaires and by an abbreviated version of the statement itself. Reference should be made to one of the questionnaires for the full text of the statement.

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Insert Table 1 here

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The data in Table 1 were subjected to a two-way analysis of variance, groups by locations; but before the results of that analysis are reported, attention should be called to a striking pattern to be found in the responses from the two sites. It is possible roughly to classify the 40 statements as "favorable to the Project," "unfavorable to the Project," and "neutral," with the last classification really being a miscellaneous one, in which are placed suggestions for improvements or for alternative arrangements, statements about physical matters such as acoustics, and statements about matters not centrally related to the Project's purposes (e.g., 15. "One good thing...was that it gave students the chance to see their teachers outside of the classroom"). The 15 statements in the "neutral" category are omitted from Table 2.

TABLE 1. Percentages of Agreement and Disagreement With 40 Statements in Questionnaire Item 17 for all Groups in Both Locations, With Significant Effects Indicated for Common Items

Statement Number and Key Phrase		Responses by Group Students	 Teachers	 Principals	Significant Effects*
		NO	NO	NO	
1. Plays related to teenagers	Agree	37.5	25.5	33.3	
	Disagree	46.6	55.3	48.1	
		RI	RI	RI	A
	Agree	24.7	27.3	7.4	
	Disagree	58.6	63.6	77.8	
		NO	NO	NO	
2. Acting always excellent	Agree	61.3	44.6	--	
	Disagree	23.3	42.5	--	
		RI	RI	RI	
	Agree	73.2	77.3	--	
	Disagree	12.8	18.2	--	
		NO	NO	NO	
3. Actors should come to schools	Agree	75.6	57.4	51.9	
	Disagree	9.5	10.6	29.6	
		RI	RI	RI	A,B
	Agree	73.5	84.1	59.3	
	Disagree	10.2	4.5	22.2	
		NO	NO	NO	
4. Actors played down to students	Agree	17.7	59.5	--	
	Disagree	63.5	8.5	--	
		RI	RI	RI	
	Agree	9.5	77.3	--	
	Disagree	76.6	13.6	--	
		NO	NO	NO	
5. Plays should not be curriculum	Agree	22.4	12.7	33.3	
	Disagree	64.2	80.8	66.7	
		RI	RI	RI	
	Agree	19.2	20.4	18.5	
	Disagree	65.1	72.7	74.1	

*Letters indicate significant F-ratios (P<.05). A = Between Locations: B = Between Groups: AB = Interaction

TABLE 1 (Continued).

Statement Number and Key Phrase		Responses by Group Students	 Teachers	 Principals	Significant Effects*
6. Actors sometimes no good		NO	NO	NO	
	Agree	37.1	48.9	--	
	Disagree	44.9	36.1	--	
		RI	RI	RI	
	Agree	20.1	31.8	--	
	Disagree	60.7	56.8	--	
7. Plays make Literature interesting		NO	NO	NO	
	Agree	70.9	85.1	--	
	Disagree	12.8	0.0	--	
		RI	RI	RI	
	Agree	80.7	90.9	--	
	Disagree	6.5	2.3	--	
8. Attendance should be voluntary		NO	NO	NO	
	Agree	63.3	42.6	51.9	
	Disagree	21.3	46.8	48.1	
		RI	RI	RI	B
	Agree	64.9	38.6	51.9	
	Disagree	19.5	52.3	37.0	
9. Busing should be eliminated		NO	NO	NO	
	Agree	28.7	21.3	40.7	
	Disagree	44.3	48.9	48.1	
		RI	RI	RI	B
	Agree	24.0	20.5	40.7	
	Disagree	46.9	59.1	40.7	
10. Theatre teaches mature behavior		NO	NO	NO	
	Agree	52.4	57.4	70.4	
	Disagree	25.1	17.0	18.5	
		RI	RI	RI	B
	Agree	46.3	59.1	74.1	
	Disagree	24.0	20.5	11.1	

TABLE 1 (Continued).

Statement Number and Key Phrase			Responses by Group			
			Students	Teachers	Principals	Significant Effects*
			NO	NO	NO	
11.	Plays studied too little	Agree	23.4	4.3	--	
		Disagree	58.8	83.0	--	
			RI	RI	RI	
		Agree	41.8	20.5	7.4	
		Disagree	39.1	52.3	51.9	
			NO	NO	NO	
12.	Theatre was exciting to most	Agree	71.1	76.6	--	
		Disagree	14.0	6.4	--	
			RI	RI	RI	
		Agree	75.1	88.6	92.6	
		Disagree	9.5	4.5	3.7	
			NO	NO	NO	
13.	Fewer plays each year better	Agree	3.1	12.8	40.1	
		Disagree	86.8	72.3	44.4	
			RI	RI	RI	A,B,AB
		Agree	1.5	2.3	18.5	
		Disagree	91.7	90.9	66.7	
			NO	NO	NO	
14.	More plays each year better	Agree	76.4	21.3	7.4	
		Disagree	11.9	63.8	77.8	
			RI	RI	RI	A,B,AB
		Agree	86.0	61.4	18.5	
		Disagree	4.9	20.5	66.7	
			NO	NO	NO	
15.	Good to see teachers outside of school	Agree	14.5	12.8	11.1	
		Disagree	45.0	29.8	40.7	
			RI	RI	RI	
		Agree	10.9	20.5	18.5	
		Disagree	49.5	34.1	33.3	

TABLE 1 (Continued).

Statement Number and Key Phrase		Responses by Group Student	 Teachers	 Principals	Significant Effects*
		NO	NO	NO	
16. Plays studied too much	Agree	12.6	8.5	40.7	
	Disagree	70.1	63.8	33.3	
		RI	RI	RI	A,B,AB
	Agree	7.7	2.3	0.0	
	Disagree	76.5	77.3	77.8	
		NO	NO	NO	
17. Some students couldn't hear	Agree	68.2	72.3	--	
	Disagree	19.7	14.9	--	
		RI	RI	RI	
	Agree	47.4	47.7	--	
	Disagree	35.3	31.8	--	
		NO	NO	NO	
18. Theatre uncomfortable, unpleasant	Agree	54.3	61.7	40.7	
	Disagree	23.5	17.0	29.6	
		RI	RI	RI	A
	Agree	27.3	15.9	14.8	
	Disagree	45.4	65.9	63.0	
		NO	NO	NO	
19. Deep plays bore many students	Agree	57.1	68.1	51.9	
	Disagree	25.4	19.1	29.6	
		RI	RI	RI	A,B
	Agree	47.1	61.4	40.7	
	Disagree	35.4	29.5	51.9	
		NO	NO	NO	
20. Plays should have more action	Agree	57.1	46.8	--	
	Disagree	23.3	34.0	--	
		RI	RI	RI	
	Agree	40.8	25.0	--	
	Disagree	34.7	52.3	--	

TABLE 1 (Continued).

Statement Number and Key Phrase		Responses by Group Student	Teachers	Principals	Significant Effects*
		NO	NO	NO	
21. Allow students to go at night	Agree	48.5	40.4	48.1	
	Disagree	30.6	31.9	22.2	
		RI	RI	RI	
	Agree	52.5	40.9	37.0	
	Disagree	26.0	50.0	37.0	
		NO	NO	NO	
22. Unruly students shouldn't attend	Agree	83.2	83.0	70.4	
	Disagree	6.2	12.8	22.2	
		RI	RI	RI	
	Agree	78.1	70.5	77.8	
	Disagree	9.3	20.5	18.5	
		NO	NO	NO	
23. Some schools always unruly	Agree	48.1	29.8	22.2	
	Disagree	20.5	21.3	18.5	
		RI	RI	RI	
	Agree	46.1	29.5	11.1	
	Disagree	26.7	25.0	11.1	
		NO	NO	NO	
24. Plays make students think about self	Agree	55.9	70.2	63.0	
	Disagree	18.6	4.3	25.9	
		RI	RI	RI	B
	Agree	57.2	70.5	74.1	
	Disagree	14.8	9.1	7.4	
		NO	NO	NO	
25. Segregate unruly from orderly audiences	Agree	58.9	57.4	66.7	
	Disagree	18.7	14.9	11.1	
		RI	RI	RI	A
	Agree	43.3	47.7	40.7	
	Disagree	29.0	20.5	37.0	

TABLE 1 (Continued).

Statement Number and Key Phrase		Responses by Group Student	 Teachers	 Principals	Significant Effects*
		NO	NO	NO	
26. Liking actors creates interest in drama	Agree	80.3	85.1	--	
	Disagree	5.5	4.3	--	
		RI	RI	RI	
	Agree	79.1	81.8	--	
	Disagree	6.7	2.3	--	
		NO	NO	NO	
27. Students should attend with adults	Agree	30.6	44.7	48.1	
	Disagree	43.7	29.8	14.8	
		RI	RI	RI	
	Agree	35.8	47.7	37.0	
	Disagree	33.9	25.0	33.3	
		NO	NO	NO	
28. Staging always excellent	Agree	71.1	91.5	--	
	Disagree	16.8	8.5	--	
		RI	RI	RI	
	Agree	73.7	86.4	--	
	Disagree	12.6	13.6	--	
		NO	NO	NO	
29. Students have learned to behave	Agree	70.3	70.2	74.1	
	Disagree	13.2	10.6	7.4	
		RI	RI	RI	
	Agree	70.7	79.5	70.4	
	Disagree	8.6	2.3	7.4	
		NO	NO	NO	
30. Mixing schools is good	Agree	20.7	4.3	3.7	
	Disagree	56.3	68.1	66.7	
		RI	RI	RI	A
	Agree	18.6	9.1	11.1	
	Disagree	53.1	52.3	48.1	

TABLE 1 (Continued).

Statement Number and Key Phrase		Responses by Group			Significant Effects*
		Student	Teachers	Principals	
		NO	NO	NO	
31. English classes more interesting	Agree	37.3	40.4	37.0	
	Disagree	30.9	8.5	25.9	
		RI	RI	RI	
	Agree	40.0	43.2	37.0	
	Disagree	26.9	6.8	11.1	
		NO	NO	NO	
32. Plays should be brought to schools	Agree	6.5	0.0	18.5	
	Disagree	78.2	80.9	63.0	
		RI	RI	RI	B
	Agree	6.2	4.5	25.9	
	Disagree	79.3	88.6	48.1	
		NO	NO	NO	
33. Meeting actors builds respect for drama	Agree	59.0	51.1	55.6	
	Disagree	9.2	6.4	18.5	
		RI	RI	RI	
	Agree	60.0	68.2	66.7	
	Disagree	10.4	9.1	7.4	
		NO	NO	NO	
34. Plays have become better	Agree	40.7	19.1	--	
	Disagree	29.6	46.8	--	
		RI	RI	RI	
	Agree	58.6	43.2	--	
	Disagree	13.0	36.4	--	
		NO	NO	NO	
35. Plays about modern problems better	Agree	69.1	46.8	22.6	
	Disagree	12.9	38.3	33.3	
		RI	RI	RI	B
	Agree	60.7	50.0	29.6	
	Disagree	17.5	25.0	51.9	

TABLE 1 (Continued).

Statement Number and Key Phrase		Responses by Group Student	Teachers	Principals	Significant Effects*
36. Students should talk to actors more		NO	NO	NO	
	Agree	85.0	76.6	--	
	Disagree	2.5	6.4	--	
		RI	RI	RI	
	Agree	82.7	86.4	--	
	Disagree	3.3	2.3	--	
37. English teachers learned new methods		NO	NO	NO	
	Agree	20.5	72.3	40.7	
	Disagree	27.8	6.4	18.5	
		RI	RI	RI	A,B
	Agree	18.4	38.6	29.6	
	Disagree	32.2	18.2	29.6	
38. Plays should be ones students study		NO	NO	NO	
	Agree	33.8	21.3	14.3	
	Disagree	45.6	70.2	70.4	
		RI	RI	RI	B
	Agree	38.1	22.7	29.6	
	Disagree	44.0	65.9	63.0	
39. Students enjoy reading plays more		NO	NO	NO	
	Agree	64.0	72.3	70.4	
	Disagree	16.5	17.0	18.5	
		RI	RI	RI	A
	Agree	73.3	86.4	77.8	
	Disagree	11.5	4.5	11.1	
40. Students just as soon see movie		NO	NO	NO	
	Agree	31.7	34.0	37.0	
	Disagree	50.7	34.0	33.3	
		RI	RI	RI	A
	Agree	19.7	18.2	11.1	
	Disagree	63.2	65.9	66.7	

A "+" sign is used in Table 2 to indicate the location where students gave a response to a statement that was significantly ($P < .01$) more favorable to the Project than was the response given by students in the other location. For the purposes of this Table, "more favorable" means either "agreeing more strongly with a statement classified as favorable" or "disagreeing more strongly with a statement classed as unfavorable" to the Project.

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Insert Table 2 here

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Responses to seven of the 25 items classed as "favorable" or "unfavorable" were not significantly different between the locations. On the remaining items, where differences between location means were statistically significant, the Rhode Island student responses were the more favorable to the Project in 17 out of 18 cases. Differences between locations in regard to specific statements are discussed below. But it may be suggested that the pattern revealed in Table 2 clearly indicates that there is a considerably higher level of positive affect toward the Project among Rhode Island students than among New Orleans students. Two explanations for this difference may be suggested. First, it may be that (for whatever reason) students in Rhode Island generally "feel good" about Trinity Square and Project Discovery, and that their responses to particular statements were influenced in a positive direction by a strong halo effect. Second, and alternatively, it may have been that Rhode Island students found the Project excellent in its details (of the sort reflected in the statements), and that the array of "most favorable" responses from Rhode Island, which gives the impression of a global positive feeling toward the Project, is the sum of separate favorable judgments on the Project's parts. Whichever interpretation is preferred, the conclusion that the students in the two locations have considerably different feelings toward the respective Projects is inescapable.

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Insert Table 3 here

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The same situation seems to exist in the cases of teachers and principals, although, because of the smaller teacher and principal samples, fewer of the differences between locations are statistically significant. One way of determining whether the responses to one Project are more favorable than those in another is to examine the signs of the differences that do exist. In Table 3 the mean scores of teachers and principals are compared for the same favorable-unfavorable items used in Table 2.

TABLE 2. Summary of Student Responses to Statements in Questionnaire Item 17 that may be Classed as "Favorable" or "Unfavorable" to the Project

NOTE: "Response most favorable to the Project" is defined as the response that (1) agrees more strongly (P < .01) with a "favorable" statement OR that (2) disagrees more strongly (P < .01) with an "unfavorable" statement.

Classification	Item No.	Sample making response most favorable to the Project		
		Rhode Island	New Orleans	No Difference
FAVORABLE				
	2	+		
	7	+		
	10		+	
	11	+		
	12	+		
	14	+		
	24	+		
	26			+
	28			+
	29			+
	31			+
	33			+
	34	+		
	37			+
	39	+		
UNFAVORABLE				
	1	+		
	4	+		
	5			+
	6	+		
	13	+		
	16	+		
	19	+		
	20	+		
	35	+		
	40	+		

TABLE 3. Signs of Differences between Responses of Teachers and Principals in Rhode Island and New Orleans to Statements in Questionnaire Item 17 Classed as "Favorable" or "Unfavorable"

Item No.	Teachers			Principals		
	R.I. (1)	N.O. (2)	Sign (1-2)	R.I. (1)	N.O. (2)	Sign (1-2)
	Favorable (% agreement)					
2	77	44	+	--	--	
7	91	85	+	--	--	
10	59	57	+	74	70	+
11	21	14	+	--	--	
12	89	77	+	--	--	
14	61	21	+	19	7	+
24	71	70	+	74	63	+
26	82	85	-	--	--	
28	86	92	-	--	--	
29	80	70	+	70	74	-
31	43	9	+	37	37	0
33	68	51	+	67	56	+
34	43	19	+	--	--	
37	39	72	-	30	41	-
39	86	72	+	78	70	+
	Unfavorable (% disagreement)					
1	64	55	+	78	48	+
4	14	60	-	--	--	
5	73	81	-	74	67	+
6	57	36	+	--	--	
13	91	72	+	67	44	+
16	77	64	+	78	33	+
19	30	19	+	52	30	+
20	52	34	+	--	--	
35	25	38	-	52	33	+
40	66	34	+	67	33	+
	N = 25 + = 19 - = 6			N = 14 + = 12 - = 2		

The algebraic sign of the difference between scores on each item is determined (in this case) by subtracting the New Orleans score from the Rhode Island score. If the signs of the scores were distributed by chance, it would be expected that half of the New Orleans scores would be higher than the Rhode Island scores, and vice versa. To put it another way, the median difference between scores would be zero; half the signs would be negative and half would be positive.

The data in Table 3 shows, however, that, for the teachers, there are 19 plus and only six minus signs; while for the principals there are 12 plus and two minus signs. The probability associated with the occurence of a particular number of plus or minus signs is determined by reference to the binomial distribution with $P = Q = \frac{1}{2}$, where N is the number of pairs of scores. If we refer to the number of fewer signs as χ, the probability, with a two-tailed test, of χ as small as 6 with $N = 25$ (teachers) is .01. The probability of χ as small as 2 with $N = 14$ (principals) is .012.

The conclusion, then, must be reached that, however the difference is explained, the teachers and principals in Rhode Island are markedly more favorable to the Project than their counterparts in New Orleans.

Examination of responses to another questionnaire item gives the same impression. Item 16 on the student questionnaire (3 on the teacher questionnaire) asked the repsondent to choose the one of five global opinions about the Project that he most nearly agreed with. The opinions ranged from highly favorable to highly unfavorable. Table 4 compares the responses of students and teachers in the two sites. Differences between the two sets of student ratings were significantly different ($\chi^2 = 39.43$, 4df; $P < .001$), with the difference being accounted for primarily by the fact that 82.7% of Rhode Island students chose one of the two most favorable responses, while only 72.1% of New Orleans students made the same choices. Differences between teachers are similar, 86.3% of Rhode Island and 60.9% of New Orleans teachers choosing one of the two most favorable responses ($\chi^2 = 10.65$, 4df; $P < .05$).

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Insert Table 4 here

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TABLE 4. Responses of Students and Teachers in Each Site to Statements about the Value of the Project

Text of Statement	Percentage Agreeing with Each Statement: Students		Teachers	
	Rhode Island	New Orleans	Rhode Island	New Orleans
1. Nothing the schools could have done would have been so good for the students and the community as Project Discovery has been.*	35.5	29.7	29.5	15.2
2. Project Discovery is one of the better things that the schools around here have done.	47.2	42.4	56.8	45.7
3. For the most part, Project Discovery has been worthwhile.	14.4	20.8	11.4	37.0
4. Project Discovery has been all right, but it would have been better to spend the money on more important subjects or on books and equipment.	1.5	4.8	0	2.2
5. Project Discovery has been a waste of time and money.	1.4	2.2	2.3	0

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* The wording here is that of the Rhode Island questionnaires; on the New Orleans questionnaires, the phrase "Theatre Project" was used in place of "Project Discovery."

Analysis of Variance of Statements Common to all Three Groups (Item 17)

In the right hand column of Table 1 the letters A and B are used to indicate instances in which statistically significant F-ratios ($P < .05$) were found in the analyses of responses to the statements in item 17 that were common to student, teacher, and principal questionnaires. A indicates a significant difference between locations; B indicates a significant difference between groups of respondents; and AB indicates a significant interaction. The responses to these common statements will be discussed first; then those that appeared only on the student and teacher questionnaires will then be discussed.

Statement 1 read, "Most of the plays were not very closely related to the interests of teenagers." Differences between groups within locations were not significant; but the difference between locations was significant ($F_{1,2296} = 6.00$; $P < .025$), the variation being largely accounted for by the facts that (1) more students and principals in New Orleans agreed with the statement and (2) fewer members of all groups in New Orleans disagreed with the statement. Our experience suggests it is likely that the productions of the plays influenced responses to this question at least as much as the title or the texts of the plays; and that perceived relevance of the plays was as much a function of how they were done as of what they were. The difference between sites in regard to judgments on the relevance of the plays should probably be in part ascribed to differences between sites in such things as directorial styles.

Analysis of Variance Table for Statement 1

Source	SS	df	MS	F
A Locations	4.68	1	4.68	5.997*
B Groups	1.50	2	0.75	0.960
AB Interaction	2.66	2	1.33	1.701
Within	1791.88	2296	0.78	

(* indicates significance on the .05 level or beyond.)

Statement 3 read, "The actors should more often come into classrooms to talk to the students about the play." There were significant differences in responses both between locations and between groups. In Rhode Island, 84% of teachers, 74% of students, and 59% of principals agreed with the statement, while in New Orleans the corresponding percentages were 57%, 75%, and 52% ($F_{1,2296} = 4.78$; $P < .05$). If agreement with this statement indicates a favorable appraisal of the educational value of actors' visits to schools, the difference between sites may be due, perhaps, to the fact that the Trinity Square actors, throughout the Project, were more frequently and regularly in contact with students and teachers, appreciation of the actors' contributions increasing with familiarity. The groups in each site place different values upon actors' visits, with the principals in each case agreeing less frequently with the statement ($F_{2,2296} = 9.82$; $P < .001$). It is interesting that (although the interaction is not significant) Rhode Island teachers agreed with the statement more often than students, while the reverse was true in New Orleans.

Analysis of Variance Table for Statement 3

Source	SS	df	MS	F
A Locations	2.04	1	2.04	4.781*
B Groups	8.40	2	4.20	9.824*
AB Interaction	2.00	2	1.00	2.339
Within	981.23	2296	0.43	

Statement 5 was, "Students should just go to the plays and enjoy them; the plays should not become part of the school curriculum." A large majority of all respondents in both sites disagreed with this statement, which may be taken either as an affirmation of the value of classroom study as an integral part of the Project or as simple acceptance of the existing arrangements. (To save space, analysis of variance tables are given only when F-ratios are significant.)

Statement 8 reads, "Students should not have to go to plays unless they really want to." In this case, there were significant differences between groups ($F_{2,2296} = 10.62$; $P < .001$), with students in each site agreeing much more often with the statement than teachers, and the principals in each site being intermediate, a bare majority in each site agreeing with the statement. Two factors were probably at work in producing these differences: the natural tendency of many students to approve anything that increases their autonomy, and the teachers' belief that students may often benefit from doing things they would not freely choose to do. The agreement of over 60% of students with this statement should probably not be taken as evidence of reluctance to participate unless coerced; there is too much evidence from other sources of student enjoyment of the plays to think that any considerable number of students actively resent being taken to the theatre.

Analysis of Variance Table for Statement 8

Source	SS	df	MS	F
A Locations	0.02	1	0.02	0.033
B Groups	14.29	2	7.15	10.621*
AB Interaction	0.53	2	0.27	0.396
Within	1544.95	2296	0.67	

Statement 9 read, "Some way should be found to eliminate hauling everyone to the theatre in school buses." This suggestion was made originally by persons who thought that the mass bussing itself made the theatre experience unrealistic--"a herd experience," as one critic put it. These people would have liked to see some arrangement where the students were responsible for making their own way to the theatre, so that the whole occasion would be more like normal theatre-going. About 20% of each of the groups had no opinion on this matter, and the statement drew an unusually large number of marginal comments, such as, "Be serious!" and "How would they get there?" But the differences between groups in responses to this statement were significant ($F_{2,2296} = 3.18$; $P < .05$), with principals in both sites tending to agree much more often than either students or teachers (40.7% principal agreement in both sites). Responses were not broken down by grade level or school location; but it may be that older students, with access to cars, would tend to agree with the statement; and that teachers of older students and teachers and principals in schools near the theatres would be more likely to agree than others. Or perhaps the level of principal agreement was in part just wishful thinking, as the bussing is one more administrative headache.

Analysis of Variance Table for Statement 9

Source	SS	df	MS	F
A Locations	0.09	1	0.09	0.135
B Groups	4.34	2	2.17	3.175*
AB Interaction	0.46	2	0.23	0.339
Within	1570.28	2296	0.68	

Statement 10 was that "Students learned how to behave more maturely from their experience of going to the theatre." Difference between groups were significant ($F_{2,2296} = 4.00$; $P < .025$). In each site, about half of the students agreed with the statement, about 60% of the teachers, and about 70% of the principals. Despite the differences, the responses indicate something approaching a consensus that there are desirable social learnings taking place as a by-product of the Project.

Analysis of Variance Table for Statement 10

Source	SS	df	MS	F
A Locations	0.13	1	0.13	0.020
B Groups	5.37	2	2.68	3.995*
AB Interaction	0.38	2	0.19	0.279
Within	1542.06	2296	0.67	

Both Statements 11 and 12 were, due to an error that was not caught in time, inadvertently left off of the principal questionnaire in New Orleans. It did not seem appropriate to estimate the data for the empty cells, so the responses to these two items are discussed in the next section, along with those items that were not included on the principal questionnaire.

Statement 13 read, "There should have been fewer plays each year," and Statement 14 read, "There should have been more plays each year." When considering the responses from the two sites to these questions, it should be recalled that four plays were presented in New Orleans and only three in Rhode Island. Differences in responses to item 13 were significant between groups ($F_{2,2296} = 56.79$; $P < .001$) and between locations ($F_{1,2296} = 28.85$; $P < .001$) and the interaction was significant ($F_{2,2296} = 5.09$; $P < .01$). The largest departure from a pattern of general disagreement with the proposition there should be fewer plays occurred with the New Orleans principals, only 44% of whom disagreed. (67% of Rhode Island principals disagreed.) But since the respondents in the two sites were, in effect, answering to different questions ("Are three plays too many?" "Are four plays too many?"), not too much can be made of the between location differences. But in both sites, the students and teachers disagreed more often with the Statement than the principals; and there was, in New Orleans, a discrepancy between students and teachers in percentage of disagreement (87% vs. 72%) that did not exist in Rhode Island (92% vs. 91%).

Analysis of Variance Table for Statement 13

Source	SS	df	MS	F
A Locations	5.27	1	5.27	28.849*
B Groups	20.76	2	10.38	56.792*
AB Interaction	1.86	2	0.93	5.091*
Within	419.73	2296	0.18	

In general, the pattern of responses to Statement 14 reverses the pattern of responses to Statement 13, as might have been expected. But there is a difference between the New Orleans and Rhode Island teachers that was not evident in responses to the earlier statement: 64% of New Orleans teachers thought that there should not be more plays, while 61% of Rhode Island teachers thought that there should be more plays. The New Orleans teachers seem to feel that four plays is the proper number; they want neither more nor less. The Rhode Island teachers are happy with three plays, but would like to see more; though it is impossible to determine from the data whether they would feel that more than four plays would be desirable.

Analysis of Variance Table for Statement 14

Source	SS	df	MS	F
A Locations	12.47	1	12.47	32.234*
B Groups	87.62	2	43.81	113.218*
AB Interaction	6.89	2	3.44	8.900*
Within	888.41	2296	0.39	

Statement 15 said that one good thing about the Project was "that it gave students the chance to see their teachers outside of the classroom." No one seemed to think much of this idea, and there were a large proportion of "No Opinion" responses.

Item 16 read, "Too much time was spent studying the plays." All groups in New Orleans agreed with this Statement more frequently than those in Rhode Island ($F_{1,2296} = 25.18$; $P < .001$), with the most striking difference being between the New Orleans principals (41% agreement) and the Rhode Island principals (zero agreement). It is hard to interpret this difference since it cannot be determined whether the respondents were thinking of total time spent (four plays in New Orleans, three in Rhode Island) or of the average time spent on each play. Data presented elsewhere in this chapter indicates that New Orleans teachers spent appreciably more time studying each play than did Rhode Island teachers. The higher percentage of Rhode Island respondents disagreeing that too much time was spent on the plays may indicate either that they felt that too little time was spent or that just the right amount of time was spent. Since the majority of Rhode Island teachers also disagreed with Statement 11 ("Too little time...was spent studying the plays") the latter interpretation seems the likeliest. Differences between the groups were also significant ($F_{2,2296} = 6.29$; $P < .005$); this seems to be largely due to the larger number of "No Opinion" responses from teachers and principals and (again) to the extreme positions taken by the two groups of principals.

Analysis of Variance Table for Statement 16

Source	SS	df	MS	F
A Locations	11.14	1	11.14	25.175*
B Groups	5.57	2	2.78	6.290*
AB Interaction	8.27	2	4.13	9.340*
Within	1015.98	2296	9.44	

Statement 18, that "The theatre building itself should be made more comfortable and pleasant," received exactly the responses that anyone would have expected who had seen both the Civic Theatre and the Rhode Island School of Design Auditorium: significantly more of the New Orleans respondents agreed with the statement ($F_{1,2296} = 50.25$; $P < .001$).

Item 19 had to do with play selection. "The plays should not be so intellectual that large numbers of students are bored or bewildered." The people who originally made this suggestion were, always, making it because they believed that large numbers of students were indeed being "bored and bewildered." Significantly more of the New Orleans respondents agreed with this Statement ($F_{1,2296} = 5.45$; $P < .025$); and more teachers agree with it than either students or principals ($F_{2,2296} = 3.97$; $P < .025$).

Since it seems unlikely that anyone could disagree with Statement 19 if he construed it as a general theoretical proposition, the respondents' agreement with the statement probably implies some sort of criticism of the plays actually presented. Whether students may be overestimating their own perceptivity, or teachers underestimating their students' sophistication, it is not possible to say; perhaps what is most of note is that around half of all respondents did agree with the Statement.

Analysis of Variance Table for Statement 19

Source	SS	df	MS	F
A Locations	4.15	1	4.15	5.453*
B Groups	6.05	2	3.02	3.968*
AB Interaction	0.37	2	0.19	0.243
Within	1748.89	2296	0.76	

Statement 21 was the suggestion that students who wish to attend the plays at night should be allowed to do so. There were about 25% "No Opinion" responses from each group, and neither between-group nor between-location differences approached significance. Roughly half the students and four out of 10 adults agreed with the Statement. Numerous marginal notes were elicited by this statement, to the effect it was a fine idea that would not work.

Statements 22, 23, and 25 have to do with student misbehavior at the theatre and what to do about it. Statement 22 reads, "Students who cannot behave themselves should not be allowed to go to the theatre." Seven or eight respondents out of 10 in both locations agreed with this statement, and there were no significant differences between groups or locations. In both locations, the students agreed somewhat more strongly than either group of adults. Statement 23 reads, "The students from some schools are always noisy and unruly in the theatre." There were many "No Opinion" responses to this Statement. As we were reminded by numerous marginal notes, the larger schools filled the theatres by themselves and there had been no chance for students or teachers from these schools to observe how other schools behaved. An uncertain number who did respond probably did so on the basis of hearsay. Students were more likely to agree with this statement than teachers or principals, but the differences are not significant.

Statement 25 reads, "Schools whose students are well-behaved should not be scheduled to go to the theatre with schools whose students consistently misbehave." As in the previous case, this is not a problem that concerns teachers or students from the larger schools; and some respondents were probably responding to the principle expressed in the statement rather than reacting to particular situations. Significantly more of the respondents from New Orleans (where the larger house makes the mixing of several schools in an audience more common) agreed with the statement ($F_{1,2296} = 11.18$; $P < .001$).

Analysis of Variance Table for Statement 25

Source	SS	df	MS	F
A Locations	7.24	1	7.24	11.180*
B Groups	0.31	2	0.15	0.240
AB Interaction	1.77	2	0.88	1.365
Within	1486.36	2296	0.65	

Statement 24 stated that "Attending the theatre has made students think more clearly about some of their own problems and the problems of the modern world." This, like Statement 1, has to do with the relevance of the Proejct to the students. It is interesting that, in both sites, and although a majority of all groups agreed, significantly fewer students agreed than adults ($F_{2,2296} = 4.22$; $P < .025$). Responses to this item would strongly suggest that teachers and principals have definitely come to believe that the theatre has the ability to assist students in attaining vital educational objectives. By extension, the responses suggest that the teachers and principals who have criticized the theatre experience as subversive or frivolous are much in the minority.

Analysis of Variance Table for Statement 24

Source	SS	df	MS	F
A Locations	0.30	1	0.30	0.592
B Groups	4.34	2	2.17	4.224*
AB Interaction	2.03	2	1.02	1.98
Within	1178.62	2296	0.51	

Statement 27 suggests that students should attend performances with adult audiences. This suggestion was made quite often in the course of the Project, by people who were concerned with the authenticity of the theatre-going experience the students were having, and the assumption was usually that students could learn more by being part of a mixed rather than a homogeneous audience. Responses did not differ significantly either between groups or locations, with a large number of "No Opinion" responses. This statement, like a number of similar ones, elicited neither strong agreement or disagreement. Like these other statements (cut out bussing, send students at night), it drew marginal comments to the effect that it was a good idea, but impractical.

Statement 29 dealt with changes in student behavior. "Student audiences have learned to behave more appropriately in the theatre as the Project has gone on." Actors and observers of the Project have testified that this definitely has been the case. The teachers, students, and principals who responded to this questionnaire overwhelmingly agreed. Over 70% of each group in each location agreed with the statement, with, on the average, less than 10% disagreeing.

Item 30 suggested that "One good thing about" the Project "is that it has given students from different schools a chance to meet one another." There were a fairly large proportion of "No Opinion" responses to this Statement, but the only thing really at issue was the question of who disagreed most strongly with the Statement. Differences between locations approached significance, with disagreement being stronger in New Orleans ($F_{1,2296} = 3.23$; $P < .10$). Whether this was a reflection of the fact that schools in New Orleans more often were mixed with other schools, or whether it has some relationship to the problems caused by mixing schools whose student bodies are of different sexes or of different races is not clear. What is probably more important is that the negative response to this statement raises some serious questions about the Project in Los Angeles, where special efforts have been taken to constitute audiences that are well-integrated in terms of race and social class, on the assumption that it is educationally vaulable to have students from different schools participate in a common activity.

Analysis of Variance Table for Statement 30

Source	SS	df	MS	F
A Locations	1.93	1	1.93	3.227 (P < .10)
B Groups	1.99	2	0.99	1.660
AB Interaction	0.82	2	0.41	0.690
Within	1375.64	2296	0.60	

Statement 31 referred to the effects of the Project upon English teachers, saying that some of them "started running more interesting classes" as a result of it. Differences between groups and between locations were non-significant. Somewhere around 40% of all respondents agreed; more students and principals than teachers disagreed; and there were large numbers of "No Opinion" responses--particularly among the adult respondents. The number of adult respondents who agreed that classes had become more interesting is quite impressive, actually. Negative responses, in our experience, were to be expected, since whenever such a question is asked of teachers or principals it is likely to arouse defensiveness and to be taken as criticism of teachers' prior practices ("My classes are always interesting!" "Our teachers are all qualified!").

The groups differed significantly in responding to Statement 32: The Project "would have worked just as well, and been much less expensive if the actors had always brought the plays to the schools, rather than the schools taking students to the theatre." The principals, as might have been expected, were most often in agreement with this suggestion ($F_{2,2296} = 20.19$; $P < .001$). But what is remarkable is how few principals, relatively (26% in Rhode Island and 19% in New Orleans), agreed, and how many disagreed (48% in Rhode Island and 63% in New Orleans). By this time, the hopeful interpretation of the data would be, almost everyone in the Project sites appears to be coming to appreciate that the drama is something more than actors talking, that the school auditorium is not the same as a theatre, and that there are certain vital theatrical experiences that would be missed if actors were "always" brought to the schools.

Analysis of Variance Table for Statement 32

Source	SS	df	MS	F
A Locations	0.27	1	0.27	0.799
B Groups	13.42	2	6.71	20.191*
AB Interaction	1.00	2	0.50	1.500
Within	762.85	2296	0.33	

Statement 33 read, "The chances to meet with the actors has done a great deal to make students respect the theatre." On the average, six times as many respondents agreed with this as disagreed, and differences between groups and between locations were not significant; another indication that the educators in the Project sites have come to have a positive regard for the educational worth of school-theatre cooperation.

Statement 35 again touched on the relevancy of the plays: "More of the plays should deal with modern problems." Differences between groups were highly significant ($F_{2,2296} = 19.72$; $P < .001$), with students agreeing with it more strongly than principals. The principals in both sites, in fact, disagreed with the statement more often than they agreed with it. Whether these differences reflect a generation gap, administrative timidity, the educators' devotion to the literary classics, or their suspicion of the modern and popular, it is impossible to say; but it seems likely that all these factors were at work.

Analysis of Variance Table for Statement 35

Source	SS	df	MS	F
A Locations	0.05	1	0.05	0.093
B Groups	21.90	2	10.95	19.721*
AB Interaction	1.38	2	0.69	1.245
Within	1275.05	2296	0.55	

Statement 37 read, "English teachers have learned new teaching methods from their involvement" with the Theatre Project. There were highly significant differences both between locations ($F_{1,2296} = 9.53$; $P < .005$) and between groups ($F_{2,2296} = 15.19$; $P < .001$). The significant differences between locations are due to the fact that a great many more New Orleans than Rhode Island teachers and principals (72% and 41% vs. 39% and 30%) agreed that teachers had learned new methods from being involved in the Project. Since the Educational Supervisor in New Orleans devoted a great deal more formal attention to teacher training and instructional methods than the Project Coordinator in Rhode Island, this difference was perhaps to be expected. But it should be noted that responses from the students in the two locations differed hardly at all--21% in New Orleans and 18% in Rhode Island agreed. More than 50% of the students in both areas, however, chose the "No Opinion" response, probably on the legitimate grounds that they had no way to judge whether their teachers were behaving differently than they had formerly behaved.

Despite the differences between sites, the responses are further testimony to the fact that the Project is perceived to have had a substantial impact upon the educational process.

Analysis of Variance Table for Statement 37

Source	SS	df	MS	F
A Locations	4.57	1	4.57	9.538*
B Groups	14.57	2	7.28	15.191*
AB Interaction	1.94	2	0.97	2.026
Within	1100.65	2296	0.48	

Statement 38 read, "The plays that are presented in the theatre should be the same ones that students normally study in their English classes." The Statement is an extreme version of the position that the Project is a "curriculum project," and that the pre-existent curriculum of the schools should influence play selection. Rather unexpectedly, a larger percentage of students in both sites agreed with this position (38% in Rhode Island, 34% in New Orleans) than either teachers or principals ($F_{2,2296} = 5.62$; $P < .005$). One interpretation of the student responses is that those who agreed figured that, if they had to study a play anyway, they might as well do it in the more interesting manner--i.e., see it rather than read it. The fact that so few of the educators agreed with the statement and that so many disagreed may be taken as encouraging evidence that relatively few of the teachers and principals take the narrow view that the theatre is simply some sort of colossal audiovisual aid (a type of misconception that was, we have the impression, quite common when the Project began.)

Analysis of Variance Table for Statement 38

Source	SS	df	MS	F
A Locations	0.96	1	0.96	1.211
B Groups	8.87	2	4.44	5.618*
AB Interaction	0.45	2	0.22	0.283
Within	1812.37	2296	0.79	

Statement 39 referred to the effects of the Project on student behavior in academic English classes: "After seeing the plays..., students are more likely to enjoy reading plays." Differences between locations were significant, with all groups in Rhode Island agreeing more strongly with the Statement than the groups in New Orleans ($F_{1,2296} = 4.80$; $P < .05$). Despite the differences, the lowest percentage of agreement was 64%--another bit of testimony to the fact that the theatre experience transfers positively to academic work.

Analysis of Variance Table for Statement 39

Source	SS	df	MS	F
A Locations	2.53	1	2.53	4.796*
B Groups	1.04	2	0.52	0.984
AB Interaction	0.25	2	0.13	0.238
Within	1209.41	2296	0.53	

Statement 40 gave the respondents a chance for a negative verdict on the theatre experience: "Most students would just as soon see a movie version of a play as see it 'live' in the theatre." The differences between locations were highly significant ($F_{1,2296} = 20.09$; $P < .001$), with opinion in New Orleans about evenly divided between agreement, disagreement, and "No Opinion," (though 51% of New Orleans students disagreed). The Rhode Island respondents disagreed more than three times as often as they agreed. What likely is at work here is the fact that the Trinity Square productions--especially during the last season--gave the audiences a type of experience and a type of involvement that can be gotten nowhere except in the theatre, while the New Orleans productions consistently were illustrative, proscenium stage productions. The difference in responses to this item serve to confirm the opinion expressed elsewhere several times in this report that the quality of the theatre *qua* theatre is vitally important to the success of the Project.

Analysis of Variance Table for Statement 40

Source	SS	df	MS	F
A Locations	14.43	1	14.43	20.090*
B Groups	0.28	2	0.14	0.192
AB Interaction	1.55	2	0.78	1.078
Within	1649.21	2296	0.72	

Analyses of Statements Common to Student and Teacher Questionnaires (Item 17)

The items dealt with in this section were omitted from the principal questionnaire on the grounds that many principals would probably not have reason to be well-acquainted with the matters dealt with in the Statements. The significance of differences between teachers and students and between the two locations on the twelve remaining Statements were tested by means of a chi-square statistic. Separate 3 X 2 tables were used to test between group and between location differences, so all χ^2 values reported below have two degrees of freedom.

	Students	Teachers
Agree		
Disagree		
No Opinion		

	Rhode Island	New Orleans
Agree		
Disagree		
No Opinion		

Statement 2 read, "The acting in the plays was consistently excellent." Of Rhode Island students, 73% agreed with this statement, while of New Orleans students 61% agreed ($\chi^2 = 43.2$; $P < .001$). Differences between students and teachers in Rhode Island were non-significant, but teachers in New Orleans were significantly less positive about the quality of the acting than were the students ($\chi^2 = 8.20$; $P < .005$). The differences between locations are consonant with (and perhaps influenced by) the opinions of critics and expert observers of the two theatres; and it is reasonable that (as was the case in New Orleans) that adults would be more critical than youngsters when the quality of the acting was at question.

Statement 4 deals with a matter that has come up often throughout the Project--the question of whether the actors "play down" to student audiences, play more broadly than they would for adults. The Statement read, "The actors sometimes played down to student audiences, as if they were playing for little kids." The results are rather puzzling, in the light of other findings, and suggest that, perhaps, "playing down" does not have for teachers the negative connotations that it has for theatre-oriented critics of the Project. Of Rhode Island teachers, 77% agreed that the actors sometimes played down to the students and only 14% disagreed; 59.5% of New Orleans teachers agreed and 32% disagreed (though the differences are non-significant, $\chi^2 = 0.92$; $P > .50$).

Differences between students and teachers in each site were highly significant (Rhode Island, $\chi^2 = 96.90$; $P < .001$; New Orleans, $\chi^2 = 63.98$; $P < .001$), with a much higher percentage of the teachers in each site perceiving that the actors played down to students. It is true in a sense that every teacher "plays down" to his students, and that the good teacher can do this while still seeming to respect his students as intellectual equals. So, perhaps, from the teachers' point of view, their agreement with this statement is a vote of approval for the way the theatre companies did their jobs. It might be an interesting small study to investigate the connotative meanings of such terms as "play down" to different groups involved in the Project.

Statement 6 was the converse of Statement 2: "Sometimes the actors were not very good." The responses generally are also the reverse of the responses given to the earlier Statement. Students in New Orleans agreed more and disagreed less with the Statement than Rhode Island students ($\chi^2 = 77.32$; $P < .001$); differences in the same direction were found between the teachers in the two sites, but they did not reach significance. Differences between students and teachers were not significant in either location.

Statement 7 read, "Going to the plays helped make the study of literature more interesting." Teachers agreed more often with this statement than students in both sites, but the differences were significant only for New Orleans ($\chi^2 = 13.78$; $P < .001$). Differences between the two locations were significant ($\chi^2 = 32.29$; $P < .001$), with Rhode Island respondents agreeing more frequently. It must be noted however that the minimum percentage of agreement in either site was 71% and the maximum percentage of disagreement was 13%. So (in line with the responses to other items), it seems clear that the theatre experience has had the effect of improving student attitudes toward literature study.

Item 11 read, "Too little time was spent studying the plays." Perhaps the most interesting response to this statement was given by the Rhode Island students, 42% of whom agreed that the plays were not studied enough. (77% had disagreed with Statement 16, that the plays were studied too much.) Responses of New Orleans teachers and students roughly corresponded to their responses to Statement 16, indicating that the majority agree that just about the right amount of time has been spent studying the plays. Differences between students and teachers were significant in both sites. In New Orleans 23% of the students agreed with the statement and 59% disagreed, while 4% of the teachers agreed and 83% disagreed ($\chi^2 = 17.64$; $P < .001$). The differences in Rhode Island were in the same direction, 41% student agreement against 21% teacher agreement ($\chi^2 = 8.79$; $P < .005$). Apparently a sizeable number of the students would have liked to spend more time discussing the plays, while most teachers tended to feel that about the right amount of time had been spent. Differences between locations were also significant. Rhode Island students agreed more often and disagreed less often with the statement than New Orleans students ($\chi^2 = 94.73$; $P < .001$), and the same was true of the teachers in the two sites ($\chi^2 = 10.50$; $P < .01$). A majority of teachers indicated, in response to this item and to item 16, that they were satisfied with the amount of time devoted to the plays (although the time spent on each play in New Orleans, both absolutely and on the average, was greater); but a sizeable percentage of Rhode Island students indicated they would wlecome more classroom time being devoted to the plays.

Statement 12 is that "Going to the theatre was an exciting experience for most students." Differences between teachers and between locations were not significant, around three-quarters of all responses agreeing with the statement. But the difference between students in the two locations was significant ($\chi^2 = 10.12$; $P < .01$), with fewer New Orleans students agreeing and more disagreeing. The differences, however, were small, absolutely, and 71% of the New Orleans students said that most students did find the theatre exciting.

Statement 17 dealt with the acoustics of the theatre buildings: "Not all students were always able to hear the plays clearly." Both houses have dead spots, but the very large Civic Theatre in New Orleans is especially troublesome. The responses to this Statement simply reflect this state of affairs, almost three-quarters of New Orleans respondents agreeing and less than half of the Rhode Island respondents agreeing. (But only the differences between students in the two locations reach significance: $\chi^2 = 97.38$; $P < .001$.)

Statement 20 said, "There should be more action in the plays, since that is what young people like to see." Significantly more New Orleans students agreed with this statement than Rhode Island students ($\chi^2 = 58.63$; $P < .001$). What is mildly surprising, in view of the style of Hall's latest shows, is that 41% of Rhode Island students agreed there should be more action. Perhaps they are thinking back over earlier productions and expressing their preference for the more recent ones such as Macbeth and Billy Budd. It is hard to say. Differences between the teachers in the two locations were sizeable, with a larger percentage of New Orleans teachers agreeing. The difference between teachers approached significance, $\chi^2 = 4.80$; $P < .10$.

Statement 26 was that "Students who become fans of particular actors and actresses also become more interested in the theatre and in drama." What this idea was often related to, when it was made by commentators on the Project, was that such student identification with actors could be a salutary thing, and that it could take place only when the Repertory Company membership was fairly stable. There were no significant differences between locations or between students and teachers in responses to this Statement. Around 80% of all respondents agreed and only about 5% disagreed. To the extent that student attachment to particular actors and actresses works to facilitate the attainment of the Project's goals, these responses would argue strongly against the practice of jobbing in actors for each production in a Project such as this.

Statement 28 was "The staging of the plays was excellent in all its details--sets, costumes, lights, sound, and so on." Both the Trinity Square Repertory Company and the Repertory Company, New Orleans have been praised for the technical and artistic excellence of their productions. And between 70% and 90% of each group responding to this very strong statement of approval agreed that the staging of the plays had been excellent. There were significant differences, however, between students in the two sites (Rhode Island students agreeing somewhat more frequently, $\chi^2 = 7.95$; $P < .025$); and between students and teachers in New Orleans (with the teachers agreeing considerably more frequently, $\chi^2 = 4.52$; $P < .05$).

Statement 34 said that, as the Project went on, "the plays became better and more interesting." The difficulty in interpreting responses to this statement is that disagreement could mean that the quality of productions declined, that it did not improve as it might have, or that the productions were so excellent from the start there was no room for improvement. Agreement, on the other hand, pretty clearly indicates approval of the artistic progress of the Repertory Company in question. Differences between the two locations were highly significant, with more Rhode Islanders agreeing and fewer disagreeing with the Statement (between teachers, $\chi^2 = 6.39$; $P < .05$; between students, $\chi^2 = 100.20$; $P < .001$). Differences between the groups in each location were also significant, with students being considerably more inclined to agree with the assertion that the plays had improved (for Rhode Island, $\chi^2 = 8.79$; $P < .005$; for New Orleans, $\chi^2 = 17.64$; $P < .001$).

Statement 36 is another one that deals with the relationships between students and actors: "There should be more opportunity for students to talk to actors and theatre people." Differences between students and teachers in both locations were non-significant, with more than 80% of all respondents agreeing with the statement, and less than 5% disagreeing. Differences among locations were also not significant.

Student Responses to Other Questionnaire Items

In this section, student responses to all remaining questionnaire items, except for items 1 through 12 (which were repeated from an earlier questionnaire) are reported. Comparisons are made to teacher and/or principal responses when the item was on the questionnaire given to one of the latter groups. Other teacher and principal responses will be reported later.

Question 13 asked students to report which plays they had seen. Question 14 had three parts, which asked students to identify the play they liked best, liked least, and would remember best in ten years. Question 6.B on the teacher questionnaire asked teachers to identify the play they had enjoyed most.

The percentages of all students and teachers who nominated each play as "Most enjoyable" are given separately for the two locations in Tables 5 and 6. Since not everyone saw the same plays, these percentages may not be fully interpretable; therefore, in the same Tables, in the right hand columns, play preference is reported as the percentage of those who reported seeing a play who chose that play as "Most enjoyable."

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Insert Table 5 here

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Insert Table 6 here

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When student preferences were broken down by grade levels (which are correlated but not identical with the number of plays seen), sophomores in Rhode Island nominated *Billy Budd* (36%) and *Macbeth* (18%) as "Most enjoyable"; juniors chose *Billy Budd* (29%), *Macbeth* (21%), and *The Importance of Being Earnest* (17%); seniors chose *Macbeth* (26%), *Ah, Wilderness!* (17%), and *The Importance of Being Earnest* (12%). In New Orleans, the sophomores chose *Arms and the Man* (64%) as "Most enjoyable," distantly followed by *Twelfth Night* (12%); juniors chose *Arms and the Man* (19%), and *The Crucible* and *A Midsummer Night's Dream* (each 15%); seniors chose *Charley's Aunt* (39%) and *Arms and the Man* (12%).

Tables 7 and 8 summarize student choices of plays as "Least enjoyable," first as the percentage of all respondents nominating a play, and then as the percentage of those respondents who saw the play who chose it as "Least enjoyable."

TABLE 5. Percentages of all Rhode Island Students and Teachers Choosing Each Play as Most Enjoyable; Percentages of all New Orleans Students and Teachers Seeing Each Play Who Chose That Play as Most Enjoyable.

PLAY	MOST ENJOYABLE PLAY (ALL)		MOST ENJOYABLE PLAY (% OF THOSE SEEING IT)	
	Students %	Teachers %	Students %	Teachers %
Saint Joan	2.0	7.5	6.1	10.3
Ah! Wilderness	6.9	10.0	21.4	16.0
Midsummer Night's Dream	3.6	0	10.2	0
Three Sisters	.3	7.5	1.6	13.6
Julius Caesar	8.2	7.5	10.8	8.6
Importance of Being Earnest	14.5	7.5	22.5	9.4
An Enemy of the People	11.5	30.0	19.6	37.5
Red Roses for Me	6.9	2.5	10.8	3.6
Macbeth	21.7	10.0	27.8	11.4
Billy Budd	24.1	17.5	33.8	21.9
	(Rhode shows omitted, chosen by 0.3%)		(Rhode shows omitted, chosen by 0.9%)	

TABLE 6. Percentages of all New Orleans Students and Teachers Choosing Each Play as Most Enjoyable; Percentages of all New Orleans Students and Teachers Seeing Each Play Who Chose that Play as Most Enjoyable.

PLAY	MOST ENJOYABLE PLAY (ALL)		MOST ENJOYABLE PLAY (% OF THOSE SEEING IT)	
	Students %	Teachers %	Students %	Teachers %
Charley's Aunt	16.2	4.5	54.0	6.9
Romeo and Juliet	3.7	9.1	10.8	12.9
Our Town	4.2	18.2	13.2	26.7
The Rivals	.4	2.3	1.6	3.8
The Crucible	8.4	18.2	13.6	21.6
A Midsummer Night's Dream	7.6	13.6	12.8	15.8
Saint Joan	4.2	2.3	7.0	2.9
Tartuffe	8.3	2.3	13.4	2.9
Arms and the Man	31.6	13.6	34.2	14.6
Twelfth Night	5.2	9.1	5.9	10.8
An Enemy of the People	5.2	2.3	6.2	2.7
Ionesco	4.9	4.5	11.7	8.3

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Insert Table 7 here

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Insert Table 8 here

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It is instructive that, although some plays clearly were generally liked and others generally disliked, every play received student nominations both as "Most enjoyable" and "Least enjoyable"; and every play but one received nominations from teachers as "Most enjoyable."

Several general comments may be made on Tables 5 through 8. First, it is clear that there is no simple relationship between liking for a play and the amount of time that elapsed between the play and the completing of the questionnaire. Second, the pattern of preferences, among students, seems (not unexpectedly) to be in the direction of productions that are either light or "comtemporary" (either in theme or in style of production). Student dislikes seem to center on relatively static, talky productions (e.g. Three Sisters, Red Roses, St. Joan, and The Chairs). Teachers, on the other hand, seem to prefer those plays that make for good classroom discussions of social and moral issues, a point that will be returned to later. The retrospective preferences and dislikes of both groups correspond very closely to the judgments on the productions that were made by the critics and the audiences when the plays were running.

Question 14.C on the student questionnaire asked the students to indicate which of the plays they had seen that they probably would remember best in ten years. In both Rhode Island and New Orleans, student responses to this question corresponded, in a general way, to their choices of "Most enjoyable" plays, although the "serious" and Shakespearean plays received somewhat more nominations. In Rhode Island, Macbeth (28%), Billy Budd (25%), and Julius Caesar (18%) were chosen most often as most likely to be remembered. In New Orleans, the plays most often chosen were Arms and the Man (20%), An Enemy of the People (13%), Romeo and Juliet (12%), and The Crucible (11%).

Question 15 asked about student attendance during the year, at theatrical productions other than those attended as part of the Project. Table 9 summarizes student responses to this question. The differences between sites are considerable ($\chi^2 = 51.46$, 4df; $P < .001$), with more Rhode Island students reporting that they attended plays. The differences, of course, may be largely a reflection of the fact that there are, in the areas adjacent to Rhode Island, and especially during the tourist season, many more opportunities for theatre attendance than there are in New Orleans.

TABLE 7. Percentages of all Rhode Island Students Choosing Each Play as Least Enjoyable; Percentages of all Rhode Island Students Seeing Each Play Who Chose That Play as Least Enjoyable.

PLAY	LEAST ENJOYABLE PLAY (ALL)	LEAST ENJOYABLE PLAY (% OF THOSE SEEING IT)
Saint Joan	6.7	20.4
Ah! Wilderness	3.1	9.0
A Midsummer Night's Dream	6.0	16.5
Three Sisters	8.0	34.6
Julius Caesar	16.5	20.0
Importance of Being Earnest	7.7	11.2
An Enemy of the People	7.4	11.6
Red Roses for Me	18.1	26.5
Macbeth	14.2	17.1
Billy Budd	11.5	16.9

TABLE 8. Percentages of all New Orleans Students Choosing Each Play as Least Enjoyable; Percentages of all New Orleans Students Seeing Each Play Who Chose That Play as Least Enjoyable.

PLAY	LEAST ENJOYABLE PLAY (ALL)	LEAST ENJOYABLE PLAY (% OF THOSE SEEING IT)
Charley's Aunt	.3	.9
Romeo and Juliet	2.4	7.0
Our Town	3.3	10.0
The Rivals	3.4	11.7
The Crucible	4.0	6.4
A Midsummer Night's Dream	6.9	11.4
Saint Joan	11.7	19.4
Tartuffe	4.6	7.2
Arms and the Man	3.5	3.8
Twelfth Night	20.0	22.5
An Enemy of the People	21.3	25.2
Ionesco	18.8	43.9

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Insert Table 9 here

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Responses to item 18, which asked about involvement in extracurricular activities sponsored by the Project showed that a somewhat larger percentage of students in New Orleans (21.6%) than in Rhode Island (14.0%) had been involved in such activities; and that the overwhelming majority of those who participated found the activities worthwhile.

Sentiments Toward the Continuation of the Project

The same two questions appeared at the very end of each of the student, teacher, and principal questionnaires. The first of these asked, simply, "Do you think the Educational Laboratory Theatre Project [Project Discovery] should be continued?" and a "Yes" or "No" answer was called for. The second question then asked whether the Project should be continued "even if it must be supported out of local school funds."

To the first question, the following percentages of respondents answered "yes":

	Rhode Island	New Orleans
Students	98.5	97.1
Teachers	97.7	89.1
Principals	96.2	85.2

This seems like an overwhelming vote of confidence in the Project, and the differences between the two locations are small.

But the second question, with the qualification that the support come from local funds, showed that there were indeed differences between the locations, either in attitudes toward the Project or in the local politics of education. In the table below, the percentages given are the percentages of those who answered "Yes" to the first question, who also answered "Yes" to the second question.

	Rhode Island	New Orleans
Students	92.0	85.0
Teachers	97.5	75.0
Principals	91.7	65.2

TABLE 9. Percentages of Students in Each Site Reporting Attendance at One or More Plays During the Year

Number of Plays Seen	Location	
	Rhode Island	New Orleans
None	48.0	62.8
One	20.2	17.0
Two	14.9	9.8
Three	8.2	4.7
More than three	8.7	5.8

Almost certainly, the willingness expressed by the Rhode Island teachers and principals to spend their own school funds for the Project was (1) a factor in the relative success of the Citizens Committee effort to get school district funds committed to Project Discovery, but also (2) a reflection of the success of the Citizens Committee and others in mobilizing teacher and principal support for the Project.

If the percentages from each group expressing a willingness to continue the Project with local funds are given as percentages of all respondents, the following situation is found:

	Rhode Island	New Orleans
Students	90.6	82.5
Teachers	95.3	66.8
Principals	88.2	55.6

Despite the relatively large, and no doubt practically important differences in support for the Project between the locations, it is still clear that the Project is highly valued by students, and that a majority of both teachers and administrators in both sites would like to see it continued, even with local funds.

Other Teacher Responses

The two parts of item 2 on the teacher questionnaire asked about the amount of time spent on each play in the English class, before and after the class saw the performance. The responses are summarized in Table 10.

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Insert Table 10 here

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Several things are apparent from the data. First, the New Orleans teachers spent, on the average, considerably more time on the plays than the Rhode Island teachers ($\chi^2 = 17.28$, 4 df; $P < .001$). This is, in good part, a reflection of the greater and more explicit emphasis that the Educational Supervisor in New Orleans put upon teacher training and upon the fact that the Theatre Project was explicitly a "curriculum program." Whether this difference is in any way related to the lower levels of positive feeling toward the Project that have been shown to exist among teachers in New Orleans is a question that cannot be answered from the data, but a possible connection may be argued on two grounds. First, as the theatre people have continued to maintain, overemphasis upon studying the plays may simply have taken the fun out of the theatre experience itself. Second, it is possible that large numbers of English teachers

TABLE 10. Percentages of Teachers in Each Location Who Reported Spending Particular Numbers of Class Periods on the Average Play

A. PERIODS BEFORE PERFORMANCE

Number of Periods	Percentage Reporting	
	Rhode Island	New Orleans
One or less	36.4	6.4
Two or three	43.2	48.9
Four or five	20.5	29.8
Six or more	0	14.9

B. PERIODS AFTER PERFORMANCE

Number of Periods	Percentage Reporting	
	Rhode Island	New Orleans
One or less	59.1	70.2
Two or three	40.9	27.7
Four or five	0	2.1
Six or more	0	0

have continued to feel uncomfortable when dealing with the theatre. Given the freedom to choose, these teachers will do relatively little classroom work with a play, but probably remain favorable or neutral toward the Project. Teachers with similar feelings of discomfort, however, when more or less compelled to deal with the plays in class, may feel threatened, and come to regard the Project as intrusive and themselves as imposed upon by it. One could also turn this around, however. It may be that the level of good feeling toward the theatre determined the amount of influence the theatre point of view had on teachers' practices. For example, perhaps so many Rhode Island teachers reported spending less than a period preparing students for the plays because their positive feelings toward the company influenced them to accept the theatre's position that students should come to the performances "cold." (It should be emphasized that these hypotheses, even if valid, could be expected to explain only a minute portion of the variance between sites in the level of positive feelings toward the Project.)

A second observation that may be made on the data in Table 10 is that the teachers devoted considerably more time to preparing students for the plays than to discussing the plays after the performance. Since all our previous data on teacher attitudes and practices have consistently shown English teachers to believe that study of the plays was called for prior to seeing them in performance, perhaps what is notable here is that as many as 41% of the Rhode Island and 30% of the New Orleans teachers devoted an average of two or more periods after the performance to study or discussion of the plays. This may indicate a shift in the direction that has been advocated by the theatre people.

A final observation that may be made is that in the modal class two or three periods before and one or less after the performance were given over to the Project. In New Orleans, with four plays, this would be between 12 and 16 class periods per year; in Rhode Island, it would be between nine and 12 periods per year. This does not seem an excessive amount of time to devote to drama in an English class over a year's time, even if there were no Theatre Project; and the figures suggest that, on the whole, teachers have managed to give the Project its due without allowing it to drastically alter or unbalance curriculum. (Earlier in the Project, there were expressions of concern that so much time would have to be devoted to the plays that basic or required parts of the curriculum would have to be slighted.)

Item 3 asked teachers whether their methods of teaching a play in the classroom had changed as a result of the Project experience. Differences between the responses from locations were not statistically significant. In Rhode Island, 50% of the teachers said their methods had changed "slightly," and 33% of New Orleans teachers gave the same response; 30% of Rhode Island teachers and 40% of New Orleans teachers reported their methods had been changed "a great deal"; while 21% of Rhode Island and 27% of New Orleans teachers said their methods had not changed "in any important way."

Item 4 asked whether the respondent's attitude "toward the place of dramatic activity in the English classroom" had changed as a result of the Project. The differences between the locations were, again, non-significant. In Rhode Island, 39% reported their attitudes had changed "slightly," 30% "a great deal," and 32% "not in any important way." In New Orleans, the percentages were: "slightly," 28%; "a great deal," 33%; "not in any important way," 39%. Item 5 asked for comments from those who had indicated in response to items 3 and 5 that the Project had affected their methods or attitudes. The responses that were given usually concerned (1) the discovery of the usefulness of dramatic techniques in teaching plays and other literature, and (2) an increase in the frequency of acting and "public oral reading" in the classroom.

Teacher responses to item 6.B (most-enjoyed play) have already been reported. Item 6.C asked the teachers to indicate the play they thought was most enjoyed by the students in their particular class that was filling out the student questionnaire. The Rhode Island teachers judged that their students enjoyed *Macbeth* and *Billy Budd* most (33% chose each of these plays), and this accords very well with the students' own reports. The New Orleans teachers judged *Arms and the Man* (40%) and *Charley's Aunt* (21%) to be the plays most enjoyed by their students; this also agrees with the preferences reported by students.

Item 6.D asked "Which of the plays did you find was most valuable to you from the standpoint of classroom instruction?" The Rhode Island teachers chose as most "useful" two plays that are old standbys in the high school curriculum, *Macbeth* (36%) and *Julius Caesar* (15%). The New Orleans teachers chose two "issue" plays, *The Crucible* (30%) and *An Enemy of the People* (21%), and a standard textbook piece, *Our Town* (16%).

Item 6.E asked the teachers to generalize about "the *sort* of play" from among those they had seen which had "the greatest educational value." When the question was asked in this way, it was quite clear (and this may be a valuable insight both into what English teachers think their job is and into what goes on in English classes) that the teachers most valued the sorts of plays that revolved around social and moral issues that could be related to the students' own world. Almost 48% of the Rhode Island teachers chose Arthur Miller's version of *An Enemy of the People* as representing the most useful sort of play, while New Orleans teachers chose most often Miller's *The Crucible* (34%) and Scanlan's new version of *An Enemy of the People* (22%).

Item 6.F asked the teachers to report which plays they had assigned to be read by classes such as the one that was completing the students questionnaire. There was considerable variation between plays in the number of teachers who reported assigning the reading of the play. In Rhode Island, the range was from 23% for *Ah, Wilderness!* to 55% for *Macbeth*. In New Orleans, the range was from 30% who assigned the reading of Ionesco's "The Chairs" and "The Bald Soprano" to 94% who assigned the reading of *Twelfth Night*. These figures cannot be compared between sites, since many more copies of each play were distributed to students in New Orleans than in Rhode Island. Still, it is clear that there was in Rhode Island less emphasis on reading the plays that were being performed. Means computed for each location across plays, of the percentage of teachers reporting that they assigned each play, show that, on the average, 72.1% of New Orleans teachers would assign the reading of any particular play, while only 36.8% of Rhode Island teachers would make such an assignment.

The various parts of item 7 concern the contents of the "study packets" that were prepared in each site to accompany each play. Teachers were asked to indicate which of the various classes of materials to be found in a typical packets they found most useful and least useful. The teachers in the two sites agreed remarkably closely in their evaluations of the contents of the packets; and the pooled responses for the two locations are reported here.

Item	Most useful	Least useful
Critical essays	45.2	16.4
Study guides	78.9	2.2
Historical backgrounds	52.7	5.6
Biographical information	24.0	24.1
Maps, displays	49.4	11.2
Audiovisual materials	17.5	27.5
Bibliographies	9.8	49.6

In response to item 8, 72.7% of Rhode Island teachers and 57.4% of New Orleans teachers agreed that the copy of the play itself was the most valuable item in the study packet, while 15.9% of the Rhode Island and 34% of the New Orleans teachers said that the value of the text varied with the play. (It seems to be the case that the teachers read the question as asking how valuable the book was to them, rather than directly to their students, so that the discrepancy in Rhode Island between the high value placed on the text and the low value placed upon students' reading it, is apparent rather than real.) In response to item 9, 70% of the Rhode Island teachers said that, when they did assign a play to be read, they assigned it to be read before students went to the theatre; 7.5% said they assigned plays to be read after the performance; and 15.9% said that the timing of the reading assignment depended on the play. Of the New Orleans teachers, 57.4% assigned the reading before the performance; 8.5% assigned it after the performance; and 34% assigned it before or after depending upon the play.

Items 10 and 11 parallel, but do not quite duplicate, questions asked of teachers in 1966-67, at the very beginning of the Project. Comparisons with the earlier responses have not yet been made. Item 10 asks the teacher to judge "What type of student...usually enjoyed the plays most." Item 11 asks "What type of student...benefited most from the experience of attending the theatre" (with the definition of "benefit" being left up to the individual respondent). The teacher was to indicate the ability level, sex, and grade level that enjoyed or benefited from the Project the most.

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Insert Table 11 here

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Insert Table 12 here

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Taking the matter of enjoyment first, there were no statistically significant differences between locations. Table 11 summarizes the responses to this item. The teachers agree that the plays were enjoyed most by bright students and girls and that there was no important difference between grade levels in this regard. Table 12 summarizes teacher responses to item 11. The teachers agree that the average students "benefited" most from the theatre experience, but a sizable minority saw the slow students as benefiting most. When the students are classified by sex, the opinions of the teachers in the two locations diverge dramatically ($\chi^2 = 8.92$, 2 df; $P < .02$). While about 74% of Rhode Island and 62% of New Orleans teachers thought that there was no difference in benefit according to sex, almost 30% of the New Orleans teachers were of the opinion that girls benefited most and over 21% of the Rhode Island teachers thought that the boys benefited most. Our best guess at an explanation for this difference would be that the athletic virility and the physical excitement of Adrian Hall's last two student productions turned on boys who would have been untouched by conventional productions, and that the reactions of these boys were so striking, to their teachers, that a sizeable number of teachers perceived that it was the male students who were benefiting most (i.e., being changed the most, in a desirable direction) by the theatre experience.

It has been pointed out by educational sociologists that schools are basically feminine establishments, and that the characteristics of a good student are, in the larger culture, feminine characteristics--passivity, deference, submissiveness, cooperativeness, nonagressiveness, and so on. It is therefore to be expected, any time a comparison is made between the sexes on any matter of educational attitudes or accomplishments, that girls will perform better, or be judged to perform better, than boys. When, as is the case in this instance in Rhode Island, the opposite is found, it is a matter that deserves attention beyond that warranted by the merely statistical difference. We are not now, however, in a position to explore the implications of this finding beyond the conjecture advanced above.

The majority of teachers in both sites, to return to item 11.C, judged that there were no differences related to grade level in regard to student benefits from the Project. Item 12 asked teachers how often

TABLE 11. Percentages of Teachers Judging Different Categories of Students to Have Enjoyed the Project Most

Classification of Students	% Judged to Enjoy Most	
	Rhode Island	New Orleans
A. By Ability		
Bright Students	45.2	39.1
Average Students	21.4	32.6
Slower Students	0	2.2
No Difference	33.3	26.1
B. By Sex		
Girls	38.9	36.1
Boys	0	5.6
No Difference	61.1	58.3
C. By Grade		
Tenth Grade	16.7	15.2
Eleventh Grade	14.3	15.2
Twelfth Grade	28.6	19.6
No Difference	48.5	50.0

TABLE 12. Percentages of Teachers Judging Different Categories of Students to Have Benefited Most from the Project

Classification of Students	% Judged to Benefit Most	
	Rhode Island	New Orleans
A. By Ability		
Bright Students	18.6	19.1
Average Students	39.5	36.2
Slower Students	23.3	10.6
No Difference	18.6	34.0
B. By Sex		
Girls	5.3	29.7
Boys	21.1	8.1
No Difference	73.7	62.2
C. By Grade		
Tenth Grade	20.9	15.6
Eleventh Grade	11.6	6.7
Twelfth Grade	16.3	15.6
No Difference	51.2	62.2

during the year they had attended a play, aside from the times they had gone with students as a part of the Project. There were no differences among sites, and the responses indicate that the teachers are becoming confirmed play-goers. Only 5% of the Rhode Island and 13% of the New Orleans teachers said they had attended no plays, and 45% and 41%, respectively, reported attending more than three plays during the preceding year.

In response to item 16, a total of 39.5% of the Rhode Island teachers and 42.6% of the New Orleans teachers reported they had observed student activities connected with the Project and almost all found these activities to be "generally valuable." Item 17 asked about participation in activities for teachers that took place in connection with the Project. Significantly more Rhode Island teachers (72.1%) than New Orleans teachers (46.8%) reported not taking part in such activities ($\chi^2 = 10.53$, 3 df; $P < .02$). But 14.9% of the New Orleans teachers judged the activities to be "of little value," while no Rhode Island teachers made this judgment.

Items 18 and 19, the final items that will be reported on, asked teachers to judge whether their students had become more interested in literature or improved their language skills as a result of the Project. About 93% of Rhode Island teachers and 85% of New Orleans teachers said that their students had increased their interest in literature either "slightly" or "a good deal" as a result of their involvement in the Theatre Project. Fewer teachers judged that their students had "shown any improvement in language skills or reading skills" as a result of the Project, 46.3% in Rhode Island and 64% in New Orleans.

IMPROVISATIONAL WORKSHOP FOLLOW-UP STUDY: NEW ORLEANS

Each June, thousands of teachers become temporary students in the belief that institutes lasting two months, one week, or even a day can bring something fresh to their teaching. On June 10-14, 1968, the New Orleans schools held a workshop for 25 teachers on improvisational methods, on the assumption they could help teachers aid students in appreciating the plays they are seeing in the Educational Laboratory Theatre Project. The leaders were Bob Alexander, the Director of the Arena Stage Theatre for Children and Norman Gevanthor, Associate Director.

This workshop was followed by a meeting in September with the participants where the teachers discussed their uses of improvisation. Additional follow-up was provided during meetings the week of January 21st through 25th that included two evening sessions with Viola Spolin, author of Improvisation for the Theatre, attended by ten of the original participants, a two-day conference on improvisation conducted by Bob Alexander and Norman Gevanthor, and a half-day follow-up session with the two original leaders that drew 14 of the original 25 teachers.

In their work statement, the workshop leaders mentioned several points that they hoped to communicate during the week. First they felt that the purpose of studying plays is to enhance the individual's self-awareness. The playwright hopes to make certain points about the behavior of human beings. Therefore, to understand a play, the student must be aware of how it relates to his life before he considers the other implications of its message.

Secondly, they felt that the purpose of improvisation is to get the students to express themselves. Therefore, there are no right or wrong answers in improvisation. The statement implies if students are allowed to show how they respond to a situation, they will be able to relate their behavior to the play being studied.

Finally, Alexander and Gevanthor would encourage the teachers to use other art media, "art, music, movement, architecture," as aides to self awareness.

This workshop differed from many others in that relatively little time was spent sitting, discussing, or writing, at least during workshop hours. From the first moment of the workshop, the teachers were involved in doing things, playing games, becoming "Actors for a Week." The schedule called for them to participate in general warm-up exercises and in improvisational games that could be related to the plays. There was some discussion of the methods as questions came up throughout the week. The last afternoon was devoted to comments and problems the participants brought up. Friday morning the teachers resumed their traditional roles momentarily and took turns directing the exercises, some trying games they had created.

The response from teachers of all ages and representing all kinds of schools--Catholic, public; girl, boy, and coed; poor and well-to-do--was overwhelmingly positive. Typical responses to an open-ended questionnaire administered immediately after the workshop were:

> I am looking forward to my work for the first time in many years.
>
> I found that something started happening to me through experiences of the week which were more indelible and impressive than many lectures and much note-taking could ever be.
>
> I was dubious upon entering, delighted after the first hour.
>
> I was amazed when we were asked to come down in a circle around the stage. I had expected to sit and take notes all week. But the active participation made the whole improvisational approach ORGANIC for me. Because it has been internalized. I feel far more confident in "using" it.
>
> I think other teachers will stand with mouths open when they discover some of the techniques that I think will "turn my kids on."

A representative from CEMREL, after seeing the afternoon session on the first day, wrote, "I don't know if I'm more cynical or more cautious than Shirley and Jim, but I don't feel as wildly optimistic as they seem to." On Wednesday, he wrote, "By God!!! This is fantastic..." Thursday brought, "These teachers should be called actors because they are now and they weren't Monday." On the last day he wrote, "The teachers ran the exercises. They can do it. Do you know that these people are already making up exercises of their own!"

Reflecting on the workshop, the following week, our representative qualified his first impressions. He felt that the workshop had been a success in producing enjoyment and enthusiasm for improvisations in the participants. Although there were no negative indications from the participants, he felt that time would necessarily dissipate some of the effects. He also recommended a number of follow-up activities to aid teachers on their return to school.

We were interested in investigating the staying power of this excitement as the teachers waited through two and a half months of summer vacation and then faced 20-40 students in each of their classrooms. To obtain this information, a CEMREL observer made two visits to New Orleans, during which she spent three half days with three teachers and observed one class each of two others. She interviewed students and teachers and distributed an open-ended questionnaire (a copy of which is appended to this report) to students in six classes. The teachers interviewed and/or observed came from schools with different types of student populations. The study tried to discover how much effect the workshop had on the participants and what conditions were most favorable to sustained improvisation in the schools. What problems beset the returning crusaders? What effect, if any, did the workshop have on non-participants in schools that sent representatives to the workshops?

What effect did the workshop have on the participants? It is somewhat difficult to isolate the effect since the follow-up study itself may have been reactive; that is, the fact of being studied may have increased or sustained interest in the use of the technique. (For example, one teacher had mentioned that she was writing an account of her experiences using improvisations. When the CEMREL observer checked later to see if the article had been completed, the teacher said that she had brought her notes home and laid them aside, but the inquiry had given her the motivation to actually start work on it.) It is also quite probable that some of the teachers would not have used games unless they knew an observer was going to visit their classes on a particular day.

There are, however, indications that the workshop did have some marked effects. All six teachers interviewed said they had used improvisations before they were observed. Two of them indicated they used them regularly. Another said that she had used improvisations in the first semester but because of the pressure to cover the set material and the extra preparations required, she had dropped it in the second. She said, however, she thought she would use improvisation again next year. One teacher mentioned that she had tried some of the games and felt very positively toward the techniques but was hampered in part by the size of some of her classes. (One has 43 students.) Even the teacher who seemed least at ease with the improvisations mentioned that she had tried one of the exercises early in the semester and was so impressed with the results that she decided to have them once a week. She also found, however, that she was unable to keep up this schedule because of the necessity to cover other subjects.

Response from teachers as to the potential of improvisational techniques was generally quite favorable. "Prior to using games, students gave me rote themes, themes that they'd memorized from some Cliff's notes or something like that but...participating in games...[has] enabled my students to really get their own themes from plays," said one. Another said that the workshop "seemed the closest thing to a miracle that I've ever [seen] done with human relationships. And I just wish I could create this in the classroom." And another, "I feel that I would like to use it in working with other groups of people--branch out in group therapy for the ill, aged, Red Cross, etc."

Teachers also mentioned other advantages of improvisation over more traditional methods of teaching. Several mentioned that it breaks the monotony. One student was overheard to say, "that she hated to leave English and go to a dull history class." Some mentioned that the improvisational exercises made students more sensitive to the world. Two mentioned that it had improved their relationship with their students. Other benefits mentioned were that students were able to identify more closely with plots and characters that were acted out and they had a chance to express themselves.

Several of the teachers also mentioned potential dangers. Four felt that they had to be careful of the emotions of the students. In one improvisation, all of the class was to oppose the views of one student. The teacher tried to pick a student who would not take this personally. Another teacher cited an incident told to her by another participant "when he had to stop it [the improvisation] because evidently this girl had a problem and it was beginning to come out to the point where it was frightening the other kids." She added that she personally had not had any such problems. One teacher mentioned an experience where a potentially dangerous situation didn't explode. A white boy was playing Santa Claus and a black girl came and "flopped herself down on Santa's lap" which seemed to stun the kids, momentarily, but the boy "didn't freeze; he laughed."

The problem of good taste was also raised. One teacher said he watched out for the language but didn't worry too much "because these kids are pretty liberal minded....And I don't mind an occasional damn or something and that's all they came out with." In one of the classes, a student asked the teacher if he should blow up in the scene. She replied that he should act in "good taste." Later in her interview she expressed concern that the situations remain in good taste.

There seemed to be several conditions which were not conducive to the extended use of improvisations. As mentioned earlier, several teachers indicated that the amount of required material in English made it difficult to experiment with the curriculum. The climate of the school was, naturally, also important. One teacher said that it was difficult to innovate in her school unless you had tenure. Another mentioned that the first reaction of the administration and faculty to improvisation was to ask "'What are you doing? You are wasting time.' Once I explained, I think they were a bit more open to the idea." Reaction in two of the schools where the teachers use the improvisations appeared to be more favorable. One teacher said his principal was backing him and some of the other teachers have asked for demonstrations. A similar attitude prevails in the other's school.

Certain physical difficulties such as lack of space, large class size, proximity to other classes were also cited by the teachers. They found it difficult to hold the attention of the students and control them under such adverse conditions.

The personality and the attitude of the teacher, however, did seem important forces in establishing the place of improvisation. Some teachers chose to take the time from other subjects to use for improvisations. One teacher said, "I vowed and declared that we would start departmental meetings differently." She decided the other teachers should be exposed to improvisational games and started the first meeting with some orientation activities that are in Spolin's book.

Finally, the students' attitude can influence the teachers'. Sometimes, especially in the beginning, the students felt they were just wasting time and the whole thing was childish. One teacher resented his students' attitude that they were getting away with something. However, the students often reinforced the use of games. In one class, the students asked to do improvisations instead of just relaxing in the ten minutes following a test. Several teachers were encouraged by the participation of students who ordinarily withdraw. One teacher related that "when we had an open house, I asked them what they wanted me to tell their parents about and to a man they said, "tell them about improvisation!"

The teachers have had some difficulties which arise from their inexperience and the brevity of the workshops. The teachers did not always seem to be certain of the purpose of using improvisation. One teacher's interpretation of improvisation was to play the part of a roving reporter. While the students sat in their seats, she walked around and asked their opinions of the play they were studying. The students didn't have to raise their hands and she assured them there were no right or wrong answers. Apart from this initial introduction, there was no difference between the "improvisation" and a class discussion on the same topic. Another teacher criticized the manners of a student doing a skit in a restaurant. (There is no right or wrong in improvisation.) Two teachers fed students lines to use when they were improvising a scene from the play. (Improvisations are supposed to rely on the here and now, not on memory.)

Students appeared similarly confused. While many of them realized the objectives of improvisation, others simply didn't understand the purpose of improvisations or their relation to English. It didn't necessarily bother them though. One student, asked what the purpose was, said, "I really don't know. I really can't say, but I'm glad she did because this being my first experience, I think I will be able to get up and put forth a better effort in front of the class." One of the statements on the open-ended student questionnaire read, "I didn't understand when...." It was intended that students would answer this question by identifying a moment or a period of time. Sixteen of 80 students, however, responding to this question, dropped the last word and replied, "I didn't understand...the purpose of the improvisation." Since it was necessary to change the wording if students wanted to refer to the purpose, the number of students who made the effort indicates that this sentiment was widespread.

All of the teachers had some reservations about their ability to supervise the games. A typical statement is, "I'm still very much afraid of them on occasion because I do worry whether or not it will go over. I do worry whether I do enough side coaching and I only wish that somebody, somewhere would say improvisational workshop again and I'd run to it because I can see an awful lot of good and I don't think I have as much know how as I'd like to have about it." Another said, "When the situation is good I've helped them to do some really good things but when it's in a real jam and it takes a lot of technique, well then sometimes the best thing for me to do is just to let it go flat till I think of something else to do."

One of the most frequently mentioned problems is getting the students on the floor. One teacher moaned, "But to get anyone to get up, to do anything at all.... [and then] they'd get up and that would be it. They were like statues or dolls....You had to almost move them." Most agreed, however, with the teacher who said that "each time you do an improvisation you gain a few more students who are more willing than the previous time." Still they concurred that they could use more help.

The students were very aware of this problem of participation. On the questionnaire, several students mentioned that "my teacher seemed to... be trying to get students to participate by pushing them." In another response four students wished there were more participants. In an interview one student said, "I think if she does continue, she ought to make everybody help. If you know the whole class is going to do it, you feel better about it."

The students' hesitancy to participate shows up in responses such as the 43 students out of a total of 114 respondents who said that, "Acting out situations in front of my classmates is...fun but embarrassing." Thirteen of 80 respondents said, "I felt funny...when I had to participate" and 16 answered the same question, "...when I did a poor job, didn't know what to do or ran out of words." Several students indicated that doing improvisations was good because it helped their shyness. One said, "I didn't feel funny because I've learned to accept the presence of other people watching me act." Another said, "The thing I liked most about improvisation was joining my classmates in this exercise and helping rid myself of some of my self-consciousness."

Some students praised their teachers for their ability to help the students feel more relaxed. "During the class, my teacher seemed to make the students feel more at ease by getting down 'on their level,'" said one appreciative student. Another stated that, "My teacher seemed to help out a lot in doing improvisations. This makes a person feel at ease if a teacher acts too."

The introduction of improvisation is made difficult by the students' inhibitions and their prior conditioning that in school one sits still and speaks only in response to a direct question; but the students and teachers seem to feel that some progress is being made. CEMREL's observer felt that some of the participation problem would have been eased if there were less criticism of actors, less attention given to specific lines, and more devoted to actions and dialogue coming out of the immediate situation.

Using activities which included the whole class or large groups also seemed to encourage participation.

Most of the teachers felt a need for additional help in organizing the games. In several cases, lengthy instructions were followed by continous interruptions. Two of the teachers observed seemed to have few managerial problems although even their instructions did not always seem to be clear.

One teacher admitted that he did not know how to prepare. "You say, 'well if this happens, I'll do that and if that happens I'll do this' and you can prepare for five different instances and then the sixth takes place." Another teacher said she had problems knowing when to stop the games before they got boring.

The students did not make many comments about management. Several students did mention that the games were repetitious in places. One girl mentioned that the game she liked least was the statues "because everybody says the same things and does the same things and it gets boring."

Despite the observer's feeling that the directions were often too long, only seven of 114 students responding to question four mentioned that their attention wandered while the scenes were being organized. Fifteen stated that their attention never wandered throughout the period. An incident in one class, however, illustrated the attitude of some students. A girl began writing during a 15 minute introduction. When the teacher accused her of not paying attention she argued that all they were doing was fussing around and so there was no way to participate. Another student wrote that "my attention wandered...when we began. It always takes time to get started."

Many of the students in all of the classes mentioned how helpful the teachers were and several seemed to welcome the intrusion of the teacher when they were stuck. One wrote, "During the class my teacher seemed to be very understanding and helpful. She helped out when we were stuck on the scenes." Forty-one students mentioned that the teacher was helpful, participated at their level or tried to inspire them. While only six dissented and commented that the teacher broke in too much or kept correcting them.

It appears that the teachers could use some additional help with organization but basically are doing pretty well. As one student wrote, "During the class, my teacher seemed to [be] a person that is ready to go along with you and [kept control] of the class...."

The final area where the teachers wanted more help was ideas for improvisations that fit in with their lessons. Although many of them had used the improvisations they were shown, some had created new ones, and several teachers had read Viola Spolin's book to get new ideas, they still felt they needed more suggestions. One teacher, speaking of changes she would have made in the original workshop asked for "more concepts, more ideas on how this can be incorporated into the classroom." Another concurred, "We did have some discussion--but the envisioning of possibilities for using improvisations in the classroom I think should be elaborated on."

In general, the teacher would be helped by having more experience and information in several areas. Several worry about dealing with emotional situations. The uses of improvisational games and their relationship to English, are not completely clear. All would feel more confident if they had more opportunities to work under supervision.

Despite the fact that the week-long workshop and the brief follow-up sessions did not make the teachers experts in the field, many did master the technique well enough to draw highly favorable reactions from the students. Thirty-eight students were completely favorable to the games and another 43 agreed that even though it could be embarrassing, it was fun. Twenty-one students, however, mentioned only that it was embarrassing or that it was a complete waste of time.

The students mentioned a number of things they liked. The most frequently mentioned attribute was the opportunity to express themselves. But students also enjoyed improvisations, felt they were fun, and said they made the subject more understandable.

In some instances, the workshop's effects are spreading beyond the original participants and into subjects other than plays. At least two teachers introduced the teachers in their school to improvisation in pre-school demonstrations. One used the improvisational techniques in an adolescent psychology class; another in French. Two teachers gave demonstrations to other classes and had requests for more. One school is adding improvisation to the curriculum in advanced writing, creative writing, drama as literature and others.

In one school, the teacher has been a very active partisan of improvisation. Her student teacher was soon using games in her classes. In an interview, her student teacher wished that she had more experience but said of improvisation, "When I was in high school there was one thing I knew I didn't want to be--that was an English teacher. [Then] I found out what English was and really enjoyed it....I'd love to teach English but with the sole condition that I could change it for my students because English is a drag. It really is unless it is presented in a different way....That's why I'm so glad that this came up while I am at [this school] because it is the answer to a lot of my problems."

Several other teachers at this school have used improvisational games and the teacher who attended the workshop plans to give another workshop for teachers in her school before school starts in the fall. She is also the teacher mentioned earlier who is writing a report on her experiences.

Finally, this teacher planned to use games in the youth activities at her church and another took a group of students to a mental hospital where they performed an improvisation on The Glass Menagerie for the patients.

The improvisational techniques learned in the workshop have, in these cases, influenced not only the classroom conduct but the private lives of workshop participants.

While a week's workshop was not enough to produce perfection, it has certainly generated excitement and enthusiasm and the willingness to experiment in both teachers and students. In some schools, the workshop has had influence beyond its original participants, and affected other subject areas, other teachers, and extracurricular activities. Further work would have to be done to consolidate the success of the first workshop, but the original workshop does appear to have successfully accomplished its purpose of altering teaching behavior. Not this much can be said about longer and more expensive workshops that have been held for English teachers in past summers.

APPENDIX A

THE IMPROVISATIONAL WORKSHOP IMPACT QUESTIONNAIRE

The Improvisational Workshop Impact Questionnaire was designed to study the effectiveness of improvisational techniques in changing teacher behavior. It also gives information on student reactions to improvisation that may be used to form hypotheses for further study. The Questionnaire was scored by looking for responses that occurred three or more times and setting these up as categories. The responses were compared to data from student and teacher interviews and observations of an observer from CEMREL in ten classes. The number of students giving answers in each category is listed. Only the more specific criticisms or suggestions are enumerated under the category Other.

The Questionnaire was given to six classes; two from each of three teachers who had attended the Workshop. A short form of the Questionnaire with only the first four questions was given to the first two classes, with 34 students. It was lengthened to its present form in response to some of the answers that suggested additional areas of study. The expanded form was given to two classes of the other two teachers, a total of 80 students. Altogether, 114 students answered the first four questions and 80 answered the last three.

The instructions given the students were these: "Complete the following statements. You may write more than one sentence. This is not a test and there are no right or wrong answers. Work quickly. Do not sign your name."

SUMMARY OF STUDENT RESPONSES TO
THE IMPROVISATIONAL WORKSHOP IMPACT QUESTIONNAIRE

1. The thing I liked most about improvisation was __________.

25	1.	the chance to express myself.
23	2.	participating in the improvisations.
17	3.	they were fun.
16	4.	they made the subject more understandable.
14	5.	specific improvisations we did.
12	6.	watching other people act.
10	7.	the acting.
8	8.	the funny parts.
7	9.	they brought you closer to your classmates.
7	10.	seeing different reactions.
4	11.	they helped shy students.
3	12.	they released tension.
3	13.	they were different from the ordinary routine of class.
11	14.	Humorous response.
4	15.	No response
17	16.	Other

everyone could participate.
the situations were realistic.
they are easier to remember on tests.
they teach you about yourself and others.

181	Total responses
114	Total students

2. Acting out situations in front of my classmates is__________.

38	1.	fun, helps shy students, gives insights. (Completely favorable)
43	2.	fun but embarrassing; hard at first. (Mixed reaction)
9	3.	showing them the way I would handle situations, a way of telling how I feel. (Neutral responses telling the purpose of acting)
21	4.	embarrassing, senseless. (Completely unfavorable)
1	5.	I didn't do one
2	6.	No response

114	Total responses
114	Total students

3. During the class, my teacher seemed to ________.

97 1. Positive

54 enjoy, be impressed, feel at ease. (Comments indicating a favorable attitude of or toward the teacher)
41 participate at our level, help us, inspire us. (Comments indicating a good relationship between teacher and students)
2 teach us in an interesting way. (Comments that emphasized use of a good teaching technique)

15 2. Neutral

1 be thinking. (Comment about teacher that doesn't mention his feelings)
5 have things in order, trying to get us to participate. (Comments which mention activities of teachers in relation to students without approval or disapproval)
9 want our opinions, test us, try to get more realism. (Comments that discussed teacher activities connected to the concepts or ideas involved)

19 3. Negative

13 get carried away, more excited than students, be nervous, talk too much. (Comments that criticized the teacher or indicated that he was ill-at-ease or disapproving.)
4 broke in too much, pushed students. (Comments which indicated disapproval of teachers' relation with students)
2 keep correcting you, make the whole thing a farce. (Comments that indicated disapproval of teaching techniques)

131 Total responses
114 Total students

4. My attention wandered when ________.

32 1. there was too little action.

12 there was too much talk--no action.
9 the actors ran out of words.
11 we got off the subject.

7 2. the scenes were being organized.
7 3. the improvisations were going on.
4 4. I lost interest in spots.
3 5. there was poor acting.
3 6. the actors or students would begin arguing.
3 7. other students were acting.
13 8. we did activities other than improvisations. (e.g., we talked about grammar, when roll was called.)
6 9. there were outside distractions. (e.g., there were interruptions, I had a headache.)

15 10. It didn't wander.
4 11. Replies were humorous, uninterpretable or hostile.
9 12. No response
15 13. Other

the actors weren't trying.
some students wouldn't participate.
we divided into groups.
the improvisations got serious
I found that most of the improvisations were comedy rather than pertaining to culture.
there were too many things going on at one time.

121 Total responses
114 Total students

5. I felt funny when ________.

16 1. I did a poor job, didn't know what to do, ran out of words.
13 2. I had to participate.
7 3. I was called on.
5 4. I first started acting out situations in front of class.
4 5. others laughed at or criticized me.
4 6. I had to do dumb parts.
3 7. others did a poor job or ran out of words.
10 8. I didn't feel funny.
9 9. No answer.
4 10. Humorous response.
8 11. Other

I couldn't do one.
the opposite sex had or might have made a fool of my sex in the improvisation.
I saw myself in some of the characters.
I thought the teacher was going to call on me.
when I had to make sure I was using the correct English and knowing I was being watched by a strange person.

83 Total responses
80 Total students

6. I didn't understand ________.

16 1. the purpose of the improvisation. (What we were doing and why)
7 2. when we were getting directions.

5 3. during some events that were unrelated to improvisation. (e.g., the homework, when we work on verbs and nouns)
19 4. I understood everything.
25 5. No answer
8 6. Other

why some of the students wouldn't come up.
when I was first called on.
when I first was exposed to this method.
when I got bored or when everyone started to add their own comments to it.

80 Total responses
80 Total students

7. Overall, I wish __________.

44 1. to continue or increase the use of improvisation.
11 2. some changes would be made to make improvisations more interesting.

    4 there were more participants.
    3 the participants were familiar with their parts.
    1 the best students could compete against those in another class.
    1 we had done serious dramas.
    1 we could speed up the pace a little.
    1 we had used the improvisation of greeting someone.

6 3. we would stop having improvisations.
4 4. I had enough courage to participate.
11 5. some changes would be made in areas other than improvisation.
4 6. No answer
6 7. Other

the teacher would call on me more often to do things like that.
I'm never called on.
I would have volunteered more often.
my teacher wouldn't have called on me.

86 Total responses
80 Total students

DRAMA IN THE SECONDARY ENGLISH CLASS: A STUDY OF THE OBJECTIVES HELD BY ENGLISH TEACHERS, DRAMA TEACHERS, ACTORS, AND SCHOOL ADMINISTRATORS[1]

by

James Hoetker

and

Richard Robb

From the beginning of the Educational Laboratory Theatre Project, it was clear that almost everyone assumed that the English teachers would bear an important part of the responsibility for maximizing student benefits from the Project and that the treatment given the plays in the classroom would be a crucial element in the overall success of the Project. Funds were provided, for example, to prepare and distribute special curriculum materials for each play to all English teachers and to hold various workshops and inservice training activities.

The English teachers were given this responsibility, unasked, for two reasons: first, Shakespeare, Shaw, Sophocles, and other classic dramatists were already part of the English curriculum; and, second, English is the only course required of almost all students in all grades and it was therefore administratively convenient, as well as apparently logical, to give the English teachers the job of relating the theatre to the curriculum.

With responsibility, however, goes the expectation of a voice in making decisions; and it soon became clear that the English teachers and the theatre people, not to mention the other interested groups, held firm, but often incompatible ideas about how students should be prepared for theatre attendance and about what plays were most suitable for production as part of the Project. It seemed reasonable to assume that these differences stemmed from the fact that the groups held divergent conceptions of drama and consequently also held different objectives for the teaching of drama.

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[1] This study will be printed in Research in the Teaching of English (Fall, 1969).

These differences were important for at least two reasons. First, they affected the operation of the Project itself--in the area of play selection, for example, where each group desired the production of plays that they thought would contribute to the attainment of the objectives they valued most highly. Second, the differences seemed to be characteristic of the professional groups involved, and not of a few individuals, so that similar differences could be expected to affect the operation of any school-theatre enterprise.

The present study was therefore undertaken: (1) to describe quantitatively the differences among the objectives held by the various groups; (2) to enable us to investigate, by readministering the instrument developed for the study, whether the objectives of the groups became more congruent as a result of participation in the program; (3) to provide us with categories of objectives that would guide us in constructing tests to be used in a planned experimental study which would test the hypotheses of the various groups about the most effective ways to teach drama; (4) to provide us with information about the relative values placed by the groups on different categories of objectives, so that when the experimental study was completed it would be possible to report results in the following form: "Treatment X produces the highest scores on the objectives most highly valued by actors, but Method Y produces the highest scores in the categories most valued by English teachers."

The readministration of the instrument is scheduled for the spring of 1970. The study has already served the purpose of structuring an experiment with methods of teaching drama, which began in September, 1968, in twenty Rhode Island high schools. The rest of this paper deals with the results of the descriptive study itself.

Development of the Instrument

Several hundred statements of objectives for the teaching of drama were collected from English methods textbooks, publications of professional organizations, curriculum guides, journal articles, books on drama and theatre, and from the writings of others who have concerned themselves with the dramatic experience: psychologists, educators, actors, philosophers, critics, and so forth. The statements so collected were edited to fit the blank in one of the following sentences:

"An important reason for including the drama in the high school English curriculum is to ____________________."

"An important reason for including the drama in the high school English curriuclum is that __________________."

A preliminary system of categorization of the statements was developed, and a number of English teachers and other educators were asked to sort a sample of the statements into these categories. On the basis of this first sorting, the categories were redefined and the items re-edited to make them as brief and straightforward as possible.

The sorting process was repeated again with a group of student teachers of English in a methods course. These sorters agreed more than 85% of the time in their assignment of specific items to categories. The items which caused disagreement or confusion were examined and discussed with the teachers. In most cases, the disagreements could be clearly traced to an ambiguity in the item or to a weakness in the category definition. The category definitions were revised where necessary and the troublesome items rewritten or discarded.

A total of eight *a priori* categories were decided on by this process. These were grouped into three general divisions and several subdivisions.

Intrinsic Value

1. Intrinsic value. Items referring to the dramatic experience as a thing in itself, valuable without reference to a utilitarian end or value.

Academic Value

Cognitive

2. Dramatic and literary knowledge. Items referring to the mastery of the content of the lessons connected with the play.

3. Literary skills. Items referring to the development and transfer of the skills of analyzing and interpreting plays and other forms of literature.

Affective

4. Appreciation and taste. Items referring to the development of appreciation and good taste, not only in drama, but in other forms of literature, the arts, and the mass media.

Ethical

5. Ethical growth. Items referring to the longer-range development of philosophical insights, moral understandings, and ethical behaviors--the sorts of outcomes claimed for the humanistic disciplines in general.

Utilitarian Value

6. Personal and social benefits. Items referring to the benefits, for the individual and the group, of participation in dramatic activities, apart from the benefits falling in the academic categories above (e.g., self-confidence, teamwork).

7. Benefits to the theatre and the arts. Items referring to the development of specific attitudes and patterns of behavior considered desirable by those involved in theatre and in the arts.

8. Curricular usefulness. Items referring to the drama considered as a vehicle for introducing content into the curriculum (e.g., linguistic study), or for achieving objectives unrelated to those included in the foregoing categories.

When these categories had been decided on, five members of the research staff sat down together and went through the pool of items, assigning them one by one to the categories. In the course of this process further minor revisions were made both in items and in category definitions. No item was assigned to a category unless everyone agreed that it clearly belonged in that particular category.

To construct the questionnarie itself, a table of random numbers was used to select four items from each of the eight categories. The thirty-two items thus chosen were then randomly assigned positions on the questionnaire. A copy of the completed questionnaire is appended to this report and the reader may wish to examine it at this point. The respondents, it will be seen, were asked to rate each item on a seven-point scale running from "strongly agree" to "strongly disagree." On the cover sheet of the questionnaire, each of the points on the scale is verbally defined.

The 32 statements which appear on the questionnaire are listed below, under the category heading to which they were originally assigned. The number of each item is the number by which it was identified on the questionnaire. Following each statement, in parentheses, is the key word or phrase by which the statement is sometimes referred to hereafter, for the sake of brevity.

Category 1. Intrinsic value

5. to engage students in fulfilling and creative activities. (Fulfillment)

6. simply that students enjoy dramatic activities. (Simply enjoy)

10. to bring life and movement into the classroom. (Life in classroom)

14. that play acting is itself an aesthetic experience that no young person should miss. (Aesthetic experience)

Category 2. Dramatic and literary knowledge

17. to give students a thorough understanding of the history and development of the theatre. (History of theatre)

18. to give students a mastery of the critical vocabulary necessary to an intelligent discussion of dramatic literature. (Vocabulary)

20. to familiarize students with the different types of drama--tragedy, comedy, farce, melodrama, and so on. (Types of drama)

22. to acquaint the students with the technical aspects of theatrical production. (Technical knowledge)

Category 3. Literary Skills

12. that study of the drama can develop the students' abilities to deal critically with other forms of literature. (Critical skill)

15. to develop in students the ability to read a play in the way an actor or director reads it. (Read as actor does)

16. to teach students how to interpret symbolism as used in certain types of plays. (Symbolism)

23. to help students to learn how to become more perceptive members of the audience at a play. (Perceptive audience)

Category 4. Appreciation and taste

11. to help students to grow increasingly sophisticated in their selection of plays to watch and read. (Taste in plays)

21. to improve the students' taste in entertainment. (Taste in entertainment)

24. to give students experiences that will enable them to appreciate other great works of art. (Appreciate art)

25. to develop in students a distaste for the cheap and shoddy and sensational in art and literature. (Distaste for bad)

Category 5. Ethical growth

29. that drama provides moral lessons from which students can learn how to better order their own lives. (Moral lessons)

30. to give students a deeper understanding of their own motives and of human nature in general. (Understand self)

31. to help students develop a philosophy of life through contact with the "best thoughts of the best minds." (Philosophy of life)

32. that, by perceiving the world through the senses of persons unlike themselves, students will develop tolerance and a deeper understanding of the human condition. (Tolerance)

Category 6. Personal and social benefits

2. to develop in students the capacity for moving gracefully, easily, and expressively. (Move gracefully)

3. that dramatic activities can help a student develop self-confidence (Self-confidence)

4. to develop in students the habits of cooperation and teamwork. (Cooperation)

13. to extend the range, fluency, and effectiveness of student speech. (Fluent speech)

Category 7. Benefits to the theatre and the arts

1. to encourage students to take part in community dramatic activities. (Community dramatics)

7. to stimulate interest in the theatre so that students will become regular patrons of the professional theatre when they are adults. (Theatre-goers)

8. to teach students how a mature theatre-goer should behave at a play. (Behave at play)

9. to locate student talent for school dramatic activities. (Locate talent)

Category 8. Curricular usefulness

19. that great dramas provide many excellent topics for composition assignments. (Composition)

26. that such study can help students to understand European and American history more thoroughly. (Teach history)

27. that dramatic activities such as improvisation are excellent preparation for creative writing assignments. (Creative writing)

28. that drama, and especially Shakespeare, provides a wealth of examples for study of language and linguistic change. (Linguistics)

The Samples

Although our major concern was with the objectives for drama held by English teachers and members of the resident theatre companies, the questionnaire was also administered to groups of drama teachers and school administrators in the three areas. Although we were, of course, interested in what students involved in the program thought of the place of drama in the schools, it was decided to restrict the study at first to adults who might reasonably be presumed to have more or less clearly structured ideas about the teaching of drama. We feared that the inclusion of a sample of students, many of whom would probably not have opinions on the subject, and who might tend to respond randomly or according to some unpredictable set, would greatly reduce our chances of finding conceptually meaningful factors.

The sample of English teachers (N = 116) was chosen by a two-step process. First, information gathered earlier on the schools (enrollment; socio-economic status; public, private, or religious management; coeducational or sexually segregated student body) was used to construct a stratified sample of participating schools in each area. Then from the schools in this sample, English teachers were chosen at random in a number proportionate to the student enrollment.

In each of the schools in the sample, the questionnaire was also given to the drama teacher, if there was one, and to either the principal or assistant principal, if one of them was available. The sample of school administrators (N = 26) may be taken as representative of the population of administrators in the areas. But the sample of drama teachers (N = 21) is more problematical. Drama is a marginal activity in most school systems, and all of the teachers identified as drama teachers also taught English or some other subject. Furthermore, the presence or absense of a drama teacher in a particular school depended on the geographical area and, within an area, was related to the socio-economic level of the school. Therefore, although the results for drama teachers are included in the present report, they should be very cautiously interpreted.

The sample of resident company members, hereafter called "actors," (N = 48) is an almost complete sample[2] of the members of the casts of the plays that were in production at the time the instrument was administered. In regard to the theatre project cities, the actors may well be looked on as the population of actors, rather than as a sample. How representative they may be of the population of actors nationwide is probably impossible to establish. Aside from the fact that none of them were established stars, however, there is no apparent reason for thinking the actors unrepresentative of, say, the population of Equity members currently working as performers.

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[2] No actor refused to complete the questionnaire; it was simply impossible for our interviewers to get together with one or two members of each of the companies.

Administration of the Questionnaire

In every case, the questionnaire was taken to a school or theatre by an interviewer who presented the respondent with a brief printed explanation of the study, waited while the questionnaire was completed, and then carried away the completed questionnaire. This procedure made the administration of the questionnaires a rather lengthy and expensive process, but it obtained responses from everyone in the primary English teacher sample and, certainly, from more members of the other groups than would have responded otherwise.

The questionnaires were thus administered to about one-half of the total sample during the spring of 1968. The analyses of this partial data provided guidance for the construction of the tests for the experimental study of teaching methods that was mentioned earlier. The questionnaire was administered to the remainder of the sample immediately after the opening of school in the fall of 1968.

Expectations

We undertook this study with some preconceptions about what we might find, based on our previous experiences with the theatre project. The English teachers, we thought, would rate most highly those objectives having to do with subject matter learning and with the high level "ethical objectives." They would also, it seemed likely, place little value on non-verbal outcomes and on those related to the welfare of the theatre. The school administrators, we would have predicted, would give the highest ratings to those objectives having to do with social learning. We expected the actors to value most highly the objectives concerned with affective change, personal development, and benefit to the theatre. The drama teachers we were less sure of, but thought they might fall somewhere between the actors and English teachers. Some of these expectations, as we shall see, were confirmed, but there were also a number of surprises.

Item Mean Ratings

Since the statements included as items on the questionnaire were all obtained from reputable printed sources, it was not to be expected that many of them would appear so trivial or wrongheaded as to be rejected by any large number of respondents. This indeed proved to be the case, and the mean ratings given to most of the items were well toward the positive or "agree" end of the scale, on which "strongly disagree" equals one point and "strongly agree" seven points. The mean rating of all respondents on all items was 5.31, and the mean rating of only one item fell below 4.00. As shown on Table 1, on which the means are rank-ordered, item means ranged from 3.57 up to 6.33, with a standard deviation of 0.73.

TABLE 1. Means and Standard Deviations
of the Ratings of All Respondents (N = 211),
With Item Ratings Rank-ordered

Item No.	Mean	S.D.	Item No.	Mean	S.D.
9	3.57	1.73	7	5.35	1.67
1	4.13	1.73	4	5.38	1.45
15	4.18	1.73	6	5.45	1.39
2	4.21	1.93	16	5.46	1.31
22	4.45	1.54	3	5.56	1.39
8	4.65	1.90	31	5.73	1.42
26	4.73	1.60	13	5.75	1.08
19	4.92	1.78	11	5.84	1.29
27	4.93	1.52	5	5.90	1.14
17	5.04	1.51	20	6.04	1.09
10	5.17	1.58	21	6.08	1.15
18	5.19	1.45	23	6.14	1.04
25	5.19	1.74	24	6.14	0.98
29	5.20	1.56	30	6.19	1.18
14	5.24	1.49	32	6.31	1.02
28	5.35	1.42	12	6.33	0.98

Grand Mean = 5.31

S.D. = 0.73

Range = 2.76 Points

- - - - - - - - - - - - - - -
Insert Table 1 Here
- - - - - - - - - - - - - - -

Results of a Discriminant Function Analysis

The first question at issue in this study was whether the four groups of respondents could be discriminated by means of their ratings of items on a questionnaire designed to describe the structure of the objectives held for the teaching of drama. A linear multiple discriminant function analysis of the item scores of all respondents on all items was carried out. Four patterns of responses to the 32 items were statistically derived, and each respondent was assigned to one of these patterns on the basis of his responses. If it had been the case that the responses of all English teachers and of no one else had fallen into Pattern 1, and that the other three groups had been similarly perfectly discriminated, the analysis would have yielded the following matrix:

	Statistically derived groups			
	1	2	3	4
English teachers	116	0	0	0
Drama teachers	0	21	0	0
Actors	0	0	48	0
Administrators	0	0	0	26

In fact, the analysis yielded the matrix which is given below in two forms. First, the number of respondents from each group assigned to each response pattern, then the percentage of the respondents from each group assigned to each pattern.

	Statistically derived groups				
	1	2	3	4	N
English teachers	76	13	10	17	116
Drama teachers	0	13	3	5	21
Actors	5	6	31	6	48
Administrators	5	2	2	17	26

	Statistically derived groups				
	1	2	3	4	%
English teachers	65.5	11.2	8.6	14.7	100.0
Drama teachers	0.0	61.9	14.3	23.8	100.0
Actors	10.4	12.5	64.6	12.5	100.0
Administrators	19.2	7.7	7.7	65.4	100.0

The generalized Mahalanobis D-square yielded by the analysis was 238.06; this statistic may be used as a chi-square with, in this case, 96 degrees of freedom. The probability of the distribution in the above matrices occuring by chance is less than one in one thousand, so the four groups indeed may be discriminated by means of their responses to the questionnaire used in this study.

Group Means on Items

Columns 1 to 4 in Table 2 summarize the group mean ratings on each of the 32 items and give the group means over all items. Although the absolute ratings given to an item differ among groups, sometimes considerably, there is a tendency for all groups to give similar ratings to an item relative to the other items. (See Table 5, below.)

- - - - - - - - - - - - -

Insert Table 2 Here

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Analysis of Variance[3]

Column 5 in Table 2 gives the F-ratios derived from an analysis of variance of the differences among the ratings given to each item by the four groups. Column 6 in the same table gives the level of significance of each F-ratio, and an asterisk marks those values beyond the .05 level of significance, a total of 16 cases.

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[3] In presenting the results of the one-way analysis of variance, in which groups' responses have been pooled across locations, we are, in effect, disclaiming a desire to generalize beyond the group populations in the areas affected by the Educational Laboratory Theatre Project. We have chosen to do this because the data do not allow us to perform a straightforward analysis of variance by groups across locations, a procedure which would have allowed us to partition location effects, given us a more conservative estimate of between-group differences, and allowed us to suggest that the contrasts that were found were indeed typical of the groups involved. But, as it happened, the schools in

TABLE 2 . Group Mean Scores on All Questionnaire Items, with F-Ratios, and Significance Levels of Differences Among Means

Item Number and Key Words	Mean Scores English 1	 Drama 2	 Actor 3	 Administrator 4	$F_{3,207}$ 5	$P <$ 6	Item Number
1. Community dramatics	3.92	4.29	4.42	4.58	1.313	0.271	1
2. Move gracefully	3.86	4.71	4.50	5.15	4.023	0.008*	2
3. Self-confidence	5.31	6.29	5.67	6.12	5.658	0.001*	3
4. Cooperation	5.18	6.10	5.58	5.54	3.845	0.010*	4
5. Fulfillment	5.73	6.29	6.17	6.04	2.765	0.043*	5
6. Simply enjoy	5.57	5.24	5.31	5.27	1.330	0.266	6
7. Theatre-goers	5.28	5.71	5.69	4.92	1.290	0.279	7
8. Behave at play	4.57	5.43	4.23	5.23	2.704	0.046*	8
9. Locate talent	3.39	4.33	3.52	4.04	2.266	0.082	9
10. Life in classroom	5.23	4.76	5.15	5.19	0.774	0.510	10
11. Taste in plays	5.94	6.09	5.47	5.77	1.716	0.165	11
12. Critical skill	6.36	6.48	6.14	6.39	0.816	0.487	12
13 Fluent speech	5.59	6.00	6.04	5.93	3.118	0.027*	13
14. Aesthetic experience	5.25	5.76	4.92	5.42	1.890	0.132	14
15. Read as actor does	4.25	4.19	3.79	4.54	1.187	0.316	15
16. Symbolism	5.68	5.71	4.81	5.27	4.092	0.008*	16
17. History of theatre	5.02	5.29	4.92	5.15	0.603	0.614	17
18. Vocabulary	5.27	5.29	4.83	5.27	0.943	0.421	18
19. Composition	5.04	5.10	4.50	4.85	0.789	0.501	19
20. Types of drama	6.15	6.29	5.60	6.04	2.964	0.033*	20
21. Taste in entertainment	6.08	6.33	5.92	6.12	2.120	0.099	21
22. Technical knowledge	4.45	5.19	4.16	4.42	2.699	0.047*	22
23. Perceptive audience	6.18	6.48	5.79	6.23	3.063	0.029*	23
24. Appreciate art	6.17	6.33	6.04	6.00	0.924	0.430	24
25. Distaste for bad	5.43	5.29	4.23	5.54	7.400	0.001*	25
26. Teach history	4.48	4.86	5.21	5.12	3.725	0.012*	26
27. Creative writing	4.94	4.81	4.98	4.89	0.081	0.970	27
28. Linguistics	5.09	5.52	5.85	5.65	8.067	0.001*	28
29. Moral lessons	5.41	5.38	4.71	4.85	1.889	0.133	29
30. Understand self	6.46	5.86	5.77	5.69	6.857	0.001*	30
31. Philosophy of life	5.97	5.67	5.17	5.46	4.197	0.007*	31
32. Tolerance	6.50	6.10	5.96	6.08	3.231	0.023*	32
Mean	5.31	5.54	5.17	5.40			

Principal Components Factor Analysis

The ratings of all respondents to all items were subjected to a principal components factor analysis, using a varimax rotation. The rotated factor loadings for the nine factors with eigen values greater than 1.0 are given in Table 3. These nine factors together account for 65.33 per cent of the total variance.

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Insert Table 3 Here

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It was arbitrarily decided to include in any factor only those items which loaded .500 or higher on the factor. The items in each factor meeting that criterion are listed below, by item number and key word. Each of the factors makes conceptual sense and was easily assigned a title.[4] Taken together, they reasonably approximate the *a priori* categories devised during the construction of the questionnaire.

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one of the areas simply do not have drama teachers, giving us one empty cell; and the element of chance at work in deciding whether an administrator completed the questionnaire gave us a very unequal distribution of administrators among locations, with the smallest number unfortunately occuring in the same location in which there were no drama teachers.

We were able to do a two-way analysis between English teachers and actors across the three locations. And we performed a two-way analysis of variance for all four groups across locations after estimating the missing data according to the method described in B. J. Winer, Statistical Principles in Experimental Design (New York: McGraw-Hill, 1962), pp.281-283. The results of these analyses lead us to the opinion that the between-location effects are unimportant enough that the one-way between-groups analysis is legitimate, and, further, that the liberal estimate of between-group differences given by this procedure is desirable in the present case for heuristic purposes.

[4] Each of the factors now makes good sense. But, in some cases, the inclusion of items that are heavily loaded on a factor, but below the .500 cut-off point, would create difficulties of interpretation. A good instance is item 9 ("Locate talent"), which loads +.497 on Factor 1, which is otherwise composed of items having to do with "Noncognitive personal development." Similarly, the inclusion of item 28 ("Linguistics"), which loads +.475 on Factor 5 and -.487 on Factor 8 would complicate interpretation of those factors. On the other hand, there are instances in which the inclusion of a marginally loaded item would tend to strengthen our interpretation of a factor. A case in point is item 15 ("Read as an actor does"), which loads -.476 on Factor 6 and would, if included,

TABLE 3. Rotated Factor Loading of Nine Factors with Eigen Values Greater than 1.0

	Factor No.								
Item No.	1	2	3	4	5	6	7	8	9
1	.338	-.073	-.032	-.341	-.329	-.403	.209	.254	-.087
2	.696	-.038	.023	-.138	-.324	-.222	.013	.079	-.157
3	.781	.047	-.066	-.039	-.190	-.042	.069	.033	-.111
4	.778	-.065	-.083	-.220	-.079	.083	-.091	-.021	.192
5	.748	.226	-.003	.039	.154	-.160	.004	.128	.198
6	.163	.096	.032	-.111	.079	-.134	-.046	.758	.055
7	.175	.085	-.025	-.705	.044	-.188	-.180	.121	-.088
8	.184	.082	-.075	-.612	-.217	-.266	-.227	.118	-.195
9	.497	-.140	-.028	-.300	-.232	-.382	-.018	.112	-.035
10	.354	.058	-.157	-.131	-.219	.061	-.497	.409	-.083
11	.121	.198	-.399	-.505	.148	.050	-.418	.069	.104
12	.050	.157	-.369	-.065	-.198	-.015	-.588	.095	.265
13	.680	.138	-.072	.021	-.143	-.064	-.336	-.041	-.011
14	.356	.157	-.201	-.002	-.403	-.056	-.133	.301	.035
15	.163	.112	-.355	-.135	-.095	-.476	-.167	.055	-.139
16	.035	.083	-.781	-.024	-.109	-.053	-.130	.120	.096
17	.101	.036	-.547	-.049	-.112	-.617	-.107	-.140	.084
18	.166	.207	-.714	-.082	.126	-.371	-.130	-.192	.033
19	.130	.209	-.600	-.201	-.461	-.011	.074	-.145	-.100
20	-.149	.003	-.581	-.099	-.391	-.263	-.046	.045	.252
21	.043	.167	-.077	-.690	-.117	.016	-.014	-.074	.281
22	.080	.107	-.125	-.108	-.133	-.731	-.005	.098	.130
23	.004	.198	-.061	-.232	.036	-.371	-.607	-.104	.174
24	.072	.183	-.178	-.127	-.140	-.096	-.212	.032	.699
25	-.098	.288	-.129	-.546	-.116	-.078	.333	.006	.303
26	.184	.135	-.036	-.056	-.595	-.360	-.233	-.108	.075
27	.241	.115	-.167	-.082	-.704	-.036	.023	-.049	.117
28	.271	-.011	-.111	-.057	-.475	-.229	-.073	-.487	.039
29	.064	.760	-.091	-.220	-.210	-.009	-.041	-.022	-.200
30	.031	.839	-.065	-.037	.001	-.082	-.112	.028	.123
31	-.001	.760	-.240	-.218	-.059	-.043	-.002	-.033	.033
32	.119	.747	.001	.008	-.041	-.079	-.152	.127	.304
Percent. of variance	11.7	9.3	8.8	7.8	7.1	7.0	5.5	4.3	3.9

Factor 1. Noncognitive personal development.

2. Move gracefully
3. Self-confidence
4. Cooperation
5. Fulfillment
13. Fluent speech

Factor 2. Ethical growth.

29. Moral lessons
30. Understand self
31. Philosophy of life
32. Tolerance

Factor 3. Literary knowledge.

16. Symbolism
17. History of theatre
18. Vocabulary
19. Composition
20. Types of drama

Factor 4. Improvement of taste and behavior.

7. Theatre-goers
8. Behave at play
11. Taste in plays
21. Taste in entertainment
25. Distaste for bad

Factor 5. Curricular utility.

26. Teach history
27. Creative writing

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buttress the conclusion that this factor has to do with the attainment of spcefically theatrical skills.

The decision to use the .500 loading as a criterion for including an item in a factor was made during the analysis of the data from the first half of the sample in June, 1968. As it turns out, the decision was a happy one, and we will stick by it while acknowledging that a somewhat different set of factors would have emerged if the criterion had been, say, .400. Additional analyses of these data are being carried out, by the way, preparatory to relating this study to the results of the experiment with methods of teaching drama. The additional analyses will include an image factor analysis to confirm the "reality" of the factors that emerged from the principal components factor analysis.

Factor 6. *Theatre-specific knowledge.*

17. Hostory of theatre
22. Technical knowledge

Factor 7. *Transfer of skills.*

12. Critical skill
23. Perceptive audience

Factor 8. *Enjoyment.*

6. Simply enjoy

Factor 9. *Art appreciation.*

24. Appreciate art

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Insert Table 4 Here
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Table 4 compares the *a priori* categories with the factors. Factor 1, "Noncognitive personal development," includes all four items from *a priori* category 6, "Personal and social benefits," and one item (5. "Fulfillment") which had originally been construed as belonging in the "Intrinsic value" category. Factor 2 corresponds exactly to *a priori* category 5, "Ethical growth." Factor 3, "Literary knowledge," includes three of the original four items from category 2, "Dramatic and literary knowledge," and also includes item 16 ("Symbolism") and item 19 ("Composition"), which had been placed in categories 3, "Literary skills," and 8, "Curricular utility," respectively. Our respondents apparently distinguished matters specific to the literature class from those more common to the drama class. Two of the items of the latter sort from category 2--item 17 ("History of drama") and 22 ("Technical knowledge")--together form a separate factor, 6.

Factor 4, "Improvement of taste and behavior," includes items from *a priori* categories 4 and 7--"Appreciation and taste" and "Benefits to the theatre and the arts." These items appear to have in common the elements of *improvement* of taste and behavior. The two items from category 7 which do not load on any factor--item 1 ("Community dramatics") and 9 ("Locate talent") are certainly the most trivial of the objectives and were so rated by the respondents. Our reason for having grouped these items with item 7 ("Theatre-goers") and 8 ("Behave at play") in category 7 had, in part, to do with the element of *practicality* common to the items, as well as to their all being related to the theatre. But it seems upon re-examination that our grouping was expedient rather than insightful, and that the grouping represented in factor 4 makes sounder sense.

It is interesting that the fourth item from the "Appreciation and taste" category--item 24 ("Appreciate art")--falls out as the single-item Factor 9. Probably the term "art appreciation" has denotations and

TABLE 4. Comparison of Items Assigned to Eight *A Priori* Categories and Items Loading .500 or Higher on Nine Factors

Category	Item	Factor Numbers								
		1	2	3	4	5	6	7	8	9
1	5	.748								
	6								.758	
	10									
	14									
2	17			-.547			-.617			
	18			-.714						
	20			-.581						
	22						-.731			
3	12							-.588		
	15									
	16			-.781						
	23							-.607		
4	11				-.505					
	21				-.690					
	24									.699
	25				-.546					
5	29		.760							
	30		.839							
	31		.760							
	32		.747							
6	2	.696								
	3	.781								
	4	.778								
	13	.680								
7	1									
	7				-.705					
	8				-.612					
	9									
8	19			-.600						
	26					-.595				
	27					-.704				
	28									

connotations that are so firmly established that the respondents inevitably would rate the item independently of their ratings of the more narrowly dramatic or literary appreciation items with which it had been associated in the construction of the questionnaire.

Item 6 ("Simply enjoy") also constitutes a single item factor, 8. This was really no surprise, since though we had often found expressed the idea that drama should be done simply because it is good, we had found it extremely difficult to collect a non-redundant pool of items for the a priori category 1 which we labelled "Intrinsic value." It is probably the case that all the items which really belong in this category are merely verbal variations on "because it is good."

Differences Among Groups on Items Within Factors

Let us first dispose of the five weaker factors, 5 through 9. The groups did not differ significantly in their ratings of either of the single item factors, 8 and 9. Each group gave item 6 (Factor 8) a moderate rating and item 24 (Factor 9) a quite high one. Each of the two item factors contains one item which discriminated among groups and one which did not. In Factor 5, item 26 ("Teach history") was rated rather high by actors and administrators, lower by drama and English teacher ($F_{3,207} = 3.73$; $P < .05$). It is expected that English and drama teachers would not be overconcerned with teaching history; but we were reminded that it had been called to our attention earlier that while most teachers think history should be taught so students can understand plays, most actors think plays are a good way to teach history.

In Factor 6, "Theatre-specific knowledge," item 22 ("Technical knowledge") was rated quite low by everyone except the drama teachers, who gave it a moderate rating ($F_{3,207} = 2.70$; $p < .05$).

In Factor 7, "Transfer of skills," item 23 ("Perceptive audience") was rated very highly by everyone except, a bit surprisingly, the actors, who gave it a moderately high rating ($F_{3,207} = 3.06$; $P < .05$). Very likely, the actors perceived that the job of educating an audience is one that can only be done, ultimately, in the theatre itself.

Figures 1 through 4 graphically illustrate the variations among the four groups in their ratings of the items in the four strongest factors. In each of these figures, the items are arranged in order of the mean ratings given them by the English teachers. Means have been converted into standard scores to compensate for the differences in overall means among groups. The significance level of the differences among the groups is given beneath the number of each item.

- - - - - - - - - - - - -

Insert Figure 1 Here

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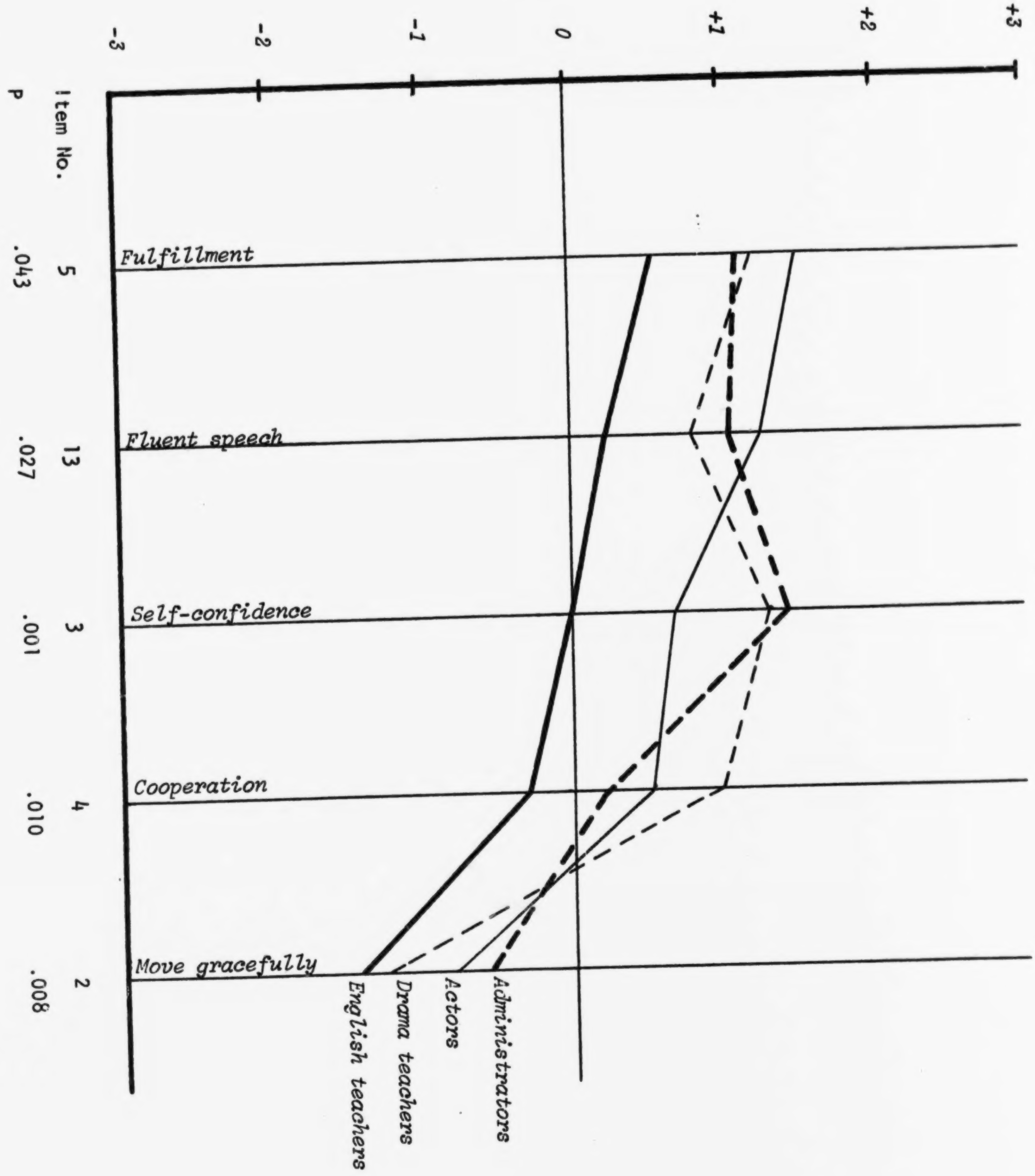
The items in Factor 1, "Noncognitive personal development," refer to outcomes that are attainable only if the student participates in dramatic activities--gracefulness, self-confidence, more fluent speech,

FIGURE 1. Comparison of Group Means, in Standard Score Form, on Items in Factor 1, "Noncognitive Personal Development"



cooperation. Obviously, these objectives would be less than important to one who conceived of drama primarily as a literary genre rather than as a physical and oral activity, for he would see the educational function in regard to drama as studying it rather than doing it. Figure 1 suggests that, to a much greater extent than the other groups, the English teachers so regard drama.

The differences among the groups on all five items are significant, and in all cases the English teachers give the items the lowest ratings. The differences among the other three groups in their ratings are non-significant. One inference that may be made is that the English teachers do not see dramatic activity as of primary importance to the study of drama. (This attitude, if typical, is probably a reflection of the teacher's self-definition of his role as English teacher, and it will certainly provide an obstacle to those current reformers who would like to see English teachers give a more central place in the English curriculum to dramatic activity.)

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Insert Figure 2 Here

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Figure 2 compares the groups in their ratings of the items in Factor 2, "Ethical growth." The differences among the groups are significant on the three most highly rated items, with the English teachers in each case rating the objectives more highly than the other groups and being alone in rating the fourth item--29 "Moral lessons"--above the mean rating of all items. All differences between actors, drama teachers, and administrators are non-significant.

Item 29 specifies a way of using drama toward ethical ends ("drama provides moral lessons..."), which the respondents may have perceived as embodying a naive or simplistic attitude toward drama and which possibly modified their approval of the latter part of the objective ("from which students can learn how to better order their own lives.").

The objectives in this factor--tolerance, self-understanding, development of a philosophy of life, ordering one's own life--are, of course, prominent in arguments in favor of a liberal education, particularly one built around the literary classics. These objectives, also, unlike those in the other categories, have no special relationship to drama, except insofar as drama is a branch of literature.[5]

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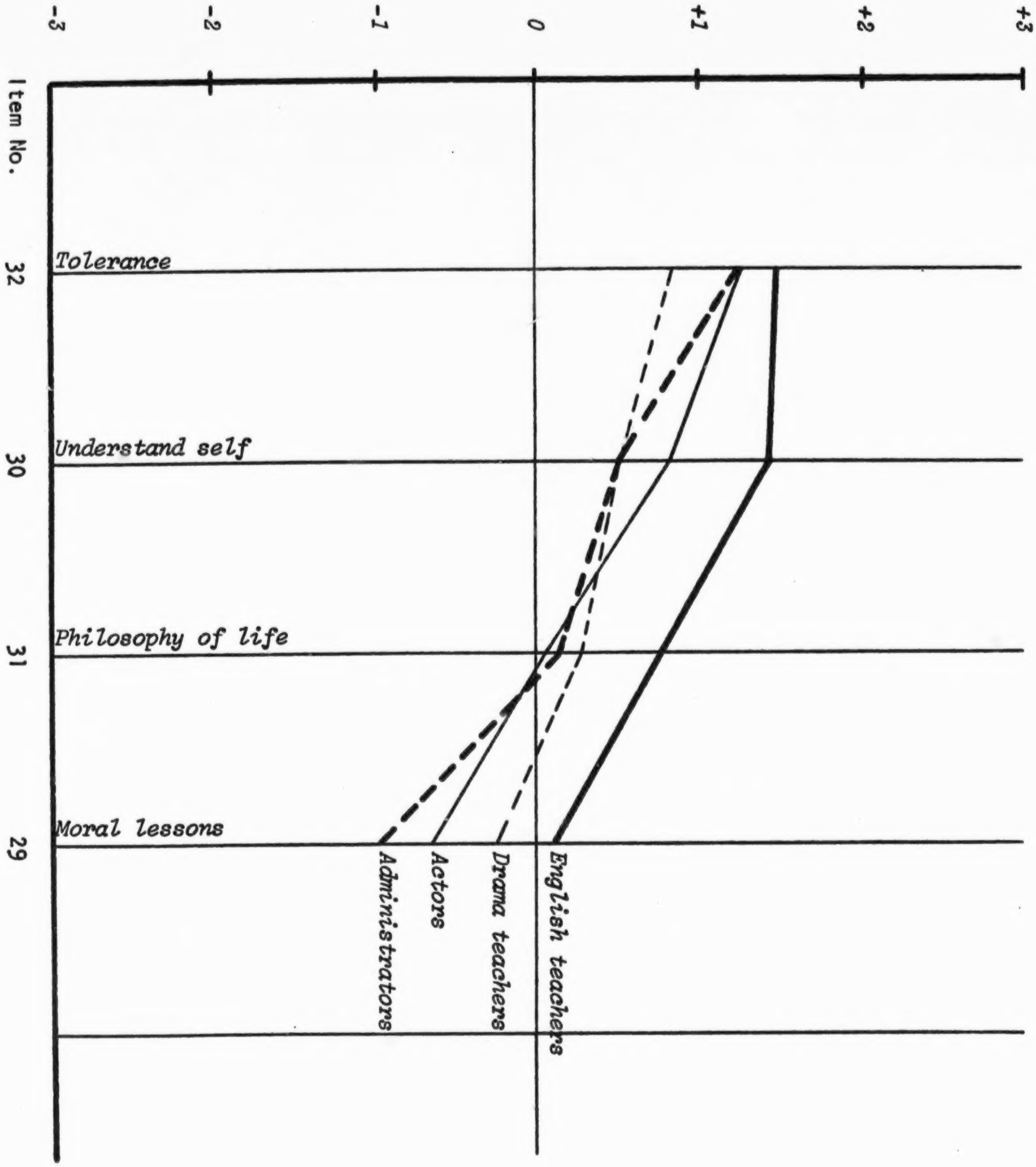
[5] It should also be noted that these "ethical growth" objectives are "internal" and long-range, so that in the vast majority of cases it will be impossible for the teacher ever to know that his efforts have contributed to the attainment of the objectives in question. This means that the teacher who says he is teaching primarily to attain ethical objectives is in the positions of (1) operating according to a blind faith which can be neither supported nor threatened by empirical evidence and (2) being quite unable to demonstrate to a skeptic any necessary connection between either his subject matter or his methods and the effects

FIGURE 2. Comparison of Group Means, in Standard Score Form, on Items in Factor 2, "Ethical Growth"



Obviously, one who believes that drama is in the curriculum in the service of objectives such as these is bound to prefer a different sort of play--of primarily literary and philosophical merit; one that is "teachable"--than a person whose preference for a play is based on theatrical considerations. Further, the person who most highly values these ethical objectives may feel little need to include theatre and dramatic activities, as distinct from dramatic literature, among the experiences his students must have in order to reap the benefits of a liberal education.

The disparities revealed here between the values placed upon personal-social and ethical objectives by actors and English teachers may do a good deal to aid in an understanding of the difficulties in communication between the theatre personnel and the English teaching community that have bothered most school-theatre enterprises.

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Insert Figure 3 Here

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Only two of the five items in Factor 3, "Literary knowledge," differentiate among the groups. In regard to item 20 ("Types of drama"), the actors rate this item considerably lower than the other groups, perhaps in fear of the results of over-emphasis upon the scholarly trappings of drama, rather than upon the play itself. The actors again, this time joined by the administrators, also place a lower value than the teachers upon item 16, which refers to students "learning how to interpret symbolism." The dichotomy here is not between the theatre and the schools, but between those who are keepers of the specialized skill of literary interpretation and those who are not.

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Insert Figure 4 Here

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he purports to be having on his students. One in this position is likely, first, to deny that proof of the ethical efficacy of great literature is necessary, and, second, to have little patience with anyone so perverse as to ask for such proof.

What we would suggest, at least tentatively, and without singling out the English teachers for criticism (for there is ample opportunity for self-deception in regard to the attainment of most of the goals valued by the other groups), is that value differences in regard to objectives that are matters of faith and dogma are likely to be extremely disruptive of communication, since such matters of belief are deeply involved with one's perception of himself and highly loaded with affect. The practical consequences of such differences, that is to say, may be greater than the statistical differences suggest.

FIGURE 3. Comparison of Group Means, in Standard Score Form, on Items in Factor 3, "Literary Knowledge"

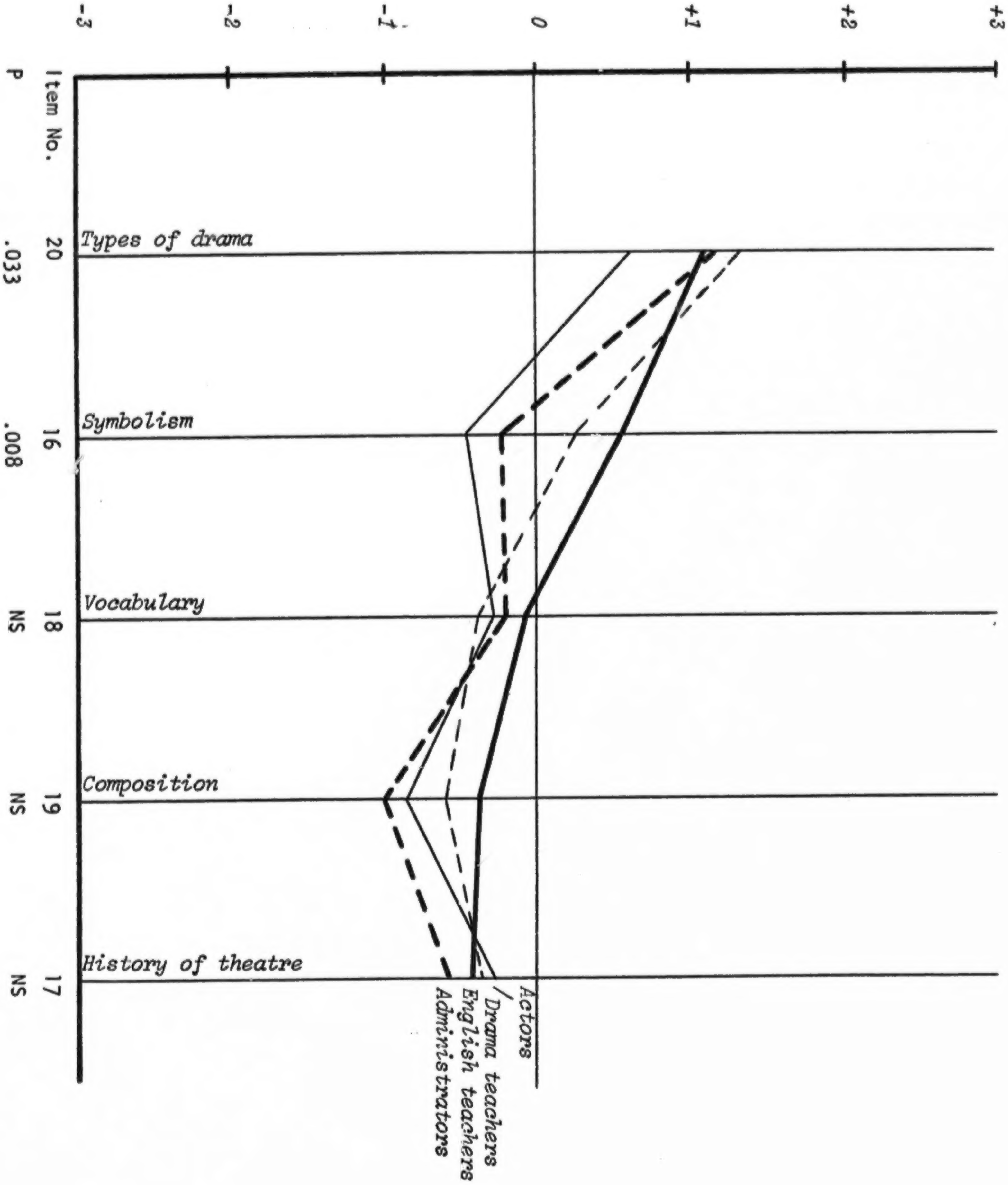
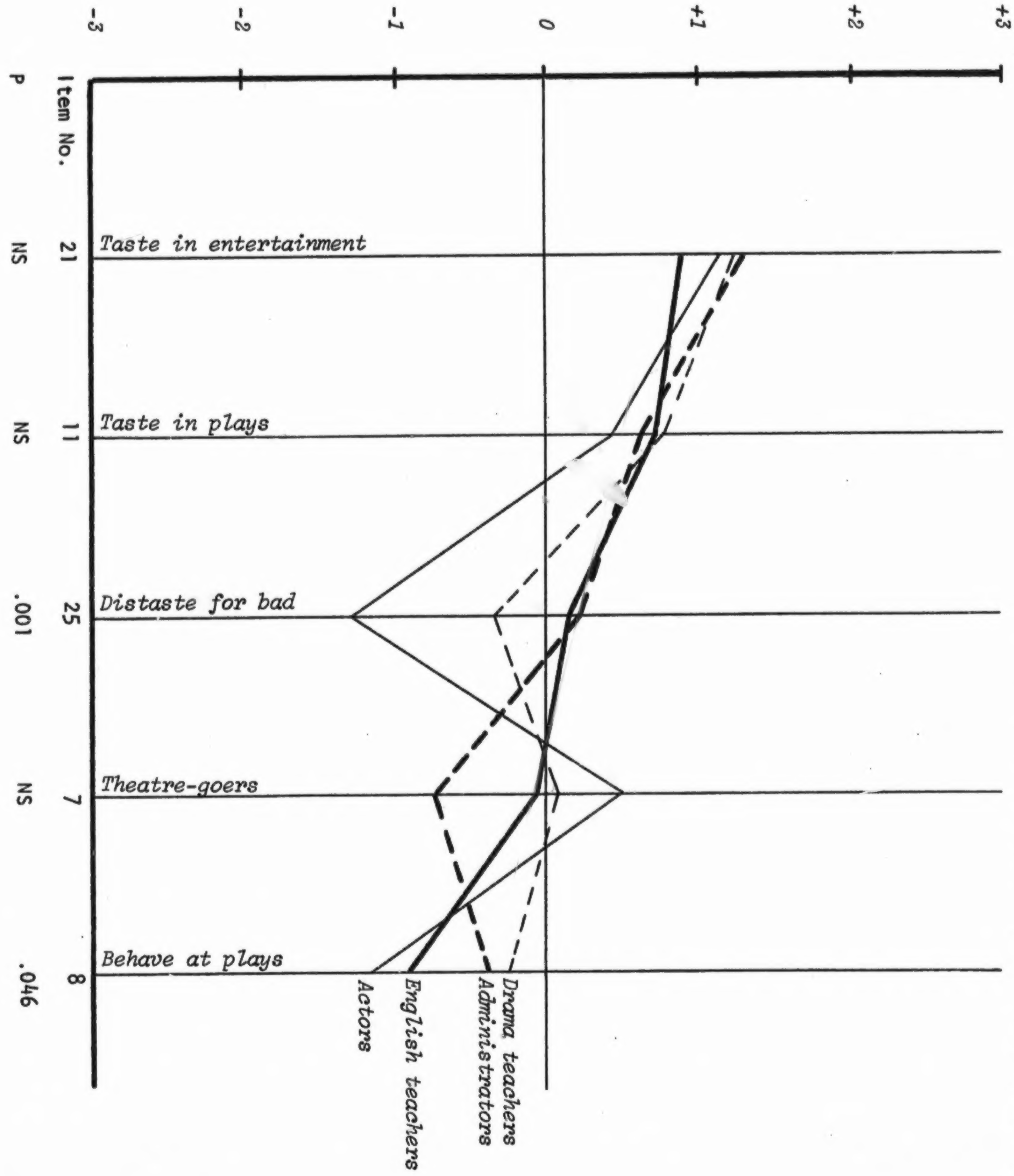


FIGURE 4. Comparison of Group Means, in Standard Score Form, on Items in Factor 4, "Improvement of Taste and Behavior"



Two of the five items in Factor 4, "Improvement of taste and behavior" also discriminate among the groups, and in both cases it is the actors who diverge from the three groups of school people. On each of the three factors just considered, while the groups differed in the absolute value they placed upon the items, there was a tendency for them to agree on the relative importance of the items in a factor. In the present case, however, the actors' ratings diverge from this pattern.

Item 25, which three groups gave a moderate rating, reads, "to develop in students a distaste for the cheap and shoddy and sensational in art and literature." This item was rated by the actors above only items 9 ("Locate talent") and 22 ("Technical knowledge") among the 32 items. Whether this discrepancy--the actors rated the item at least a full point lower than any of the other groups--is due to their rejection of the idea of drama being used for negative purposes or to their distrust of the effects upon students' reception of theatre of the conception of art implied in the statement or to something else cannot be established from the data; but the divergence is thought-provoking.

The actors differed most from the administrators in rating item 7 ("Theatre-goers"), although the difference is non-significant, with the actors understandably placing more value on the objective of getting students to become patrons of the theatre. What may be surprising here, considering that personal interest is involved, is that the difference was not greater.

The final contrast to be considered is that on item 8. We had rather expected the school administrators to place high value upon deportment items such as this one, which reads, "to teach students how a mature theatre-goer should behave at a play." But, although the administrators and drama teachers did rate this objective more highly than the actors or English teachers, it is notable that all four groups rated it below their respective means. The low rating given the objective by actors and English teachers is probably due to the fact that the two groups agreed that the learning of theatre behavior is largely a theatre rather than a classroom matter.

Discussion

One might continue to spin out speculations about why differences exist among the groups on particular items, for not all of the differences that were found have been discussed. But in the case of single items it is wiser not to go too far, since it is a common observation that changing the wording of an item even slightly may cause it to elicit quite different responses.

One is on firmer ground dealing with responses to an entire instrument or to a group of conceptually related items, such as the factors we have discussed. We would suggest that the analyses reported above permit us to draw three conclusions with some confidence.

First, the four groups studied do, as anticipated, differ in the values that they place upon different types of objectives ostensibly attainable through drama or the study of drama. These differences in objectives seem to be related to different understandings of the manifestly ambiguous term drama.

Second, the groups are most clearly discriminated by their responses to the items in Factors 1, "Noncognitive personal development," and 2, "Ethical growth." The English teachers place significantly lower values upon the Factor 1 objectives, all of which presuppose student engagement in dramatic activities, than do the actors and the other two groups of educators. From this it may be inferred that the English teachers think of drama as most importantly a verbal and literary matter, or, at least, that they do not feel it is proper to give a great deal of attention to the nonliterary dimensions of drama in the English classroom.

The English teachers also placed significantly higher value than the other groups on the ethical or philosophical objectives represented by the items in Factor 2. These objectives are among the traditional justifications for a literary education, and the value of them by the English teachers is consonant with the emphasis on drama as literature that was inferred from the responses to items in Factor 1.

It may be fair to say, on this evidence, that, if the expectation was that the interests and the training of English teachers would be automatically congruent with the needs of the theatre, then the choice of the English teachers as the primary agents for integrating theatre into the curriculum was naive. However, if the expectation was that the responsibility for preparing students for the theatre would force Englsih teachers to examine their own practices and to devise and try out new approaches to drama, that is another matter. And there is considerable evidence that, in many schools, the Educational Laboratory Theatre Project has indeed had the effect of broadening and enriching the English curriculum and introducing new practices, such as improvisation, which require a redefinition of the English teachers' traditional role. Whether these changes are widespread and deep enough to alter the structure of objectives held by English teachers will be the question at issue in a later replication of this study.

The third conclusion that may be drawn is that, despite the differences that have been demonstrated in regard to certain clusters of items, the four groups agree highly about the relative importance of the educational objectives represented by the items on the questionnaire. The extent of their agreement is described below in two ways.

Table 5 shows the ranks assigned by each group to the 32 items. When Kendall's coefficient of concordance W, corrected for tied ranks, is computed for these data, W=.86. W may be used in calculating the average intercorrelation between groups, $\bar{r}=(nW-1)/(n-1)=(4(.86)-1)/(4-1)=.81$, a value which allows us to reject the hypothesis that the four sets of ranks are independent, $P<.01$. [5]

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Insert Table 5 Here
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A similar procedure, using the mean ratings summarized in columns 1 to 4 in Table 2, utilizes analysis of variance to estimate the reliability of the measurements. The analysis of variance for these data are summarized in the following table.

Source of variation	SS	df	MS
Between items	51.60	31	1.66
Within items	10.75	96	.11
Between groups	9.92	3	3.31
Residual	.83	93	.01
Total	62.35	127	

The variation in column means between the groups (see Table 2) may be taken to represent systematic variations in frame of reference between the groups. Variations due to frame of reference should not be considered as part of the error of measurement. An estimate of reliability adjusted for this systematic variation may be obtained from

$$r_4 = \frac{MS_{\text{between items}} - MS_{\text{residual}}}{MS_{\text{between items}}} = \frac{1.66 - .01}{1.66} = .99.$$

The reliability of a single rating for the adjusted data is given by

$$r_1 = \frac{MS_{\text{between items}} - MS_{\text{within items}}}{MS_{\text{between items}} + (k-1)(MS_{\text{within items}})} = \frac{1.66 - .11}{1.66 + .33} = .78.$$

This is an approximation of the average intercorrelation between ratings given by pairs of groups.[6]

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[5] The reader's attention is called to Siegel's warning that a "high or significant value of W does *not* mean that the orderings observed are *correct*....It is possible that a variety of judges can agree because all employ the 'wrong' criterion." *Non-Parametric Statistics for the Behavioral Sciences* (New York: McGraw-Hill, 1956), p.238. For example, although all the groups rate item 9 ("Locate talent") at or near the bottom, it is possible that if the criterion was the social and psychological well-being of students recruited into school dramatics, the item would deserve a very high rating.

[6] See the discussion in Winer, *op, cit.*, pp. 124-132.

TABLE 5. Ranks Assigned to the Questionnaire Items by Each of the Four Groups of Respondents

Item No.	Ranks English teachers	 Drama teachers	 Actors	 Administrators
1	30	31	27	29
2	31	29	26	22.5
3	16	6	11	3.5
4	21	8.5	13	13.5
5	10	6	1	6.5
6	13	23	15	18
7	17	14.5	10	25
8	26	18	28	20
9	32	30	32	32
10	20	28	18	21
11	9	10	14	10
12	3	1.5	2	1
13	12	11	3.5	9
14	19	13	21	16
15	29	32	31	30
16	11	14.5	23	18
17	24	21	20	22.5
18	18	21	22	18
19	23	25	25	28
20	6	6	12	6.5
21	7	3.5	6	3.5
22	28	24	30	31
23	4	1.5	8	2
24	5	3.5	3.5	8
25	14	21	29	13.5
26	27	26	16	24
27	25	27	19	26
28	22	17	7	12
29	15	19	24	27
30	2	12	9	11
31	8	16	17	15
32	1	8.5	5	5

In either case, it is clear that the significant mean differences between the ratings of the four groups represent departures from a significant pattern of agreement between the groups about the relative importance of the educational objectives represented on the questionnaire. The differences that discriminate among the groups, that is to say, occur within a narrow range of high mean scores (see Table 1) and between sets of ratings that are highly correlated (P<.01).

Conclusion

The differences in objectives and values that have been described in this study as existing between English teachers and professional actors, as well as between these two groups and drama teachers and school administrators, are basic and important differences, of the sort that influence preferences, decisions, and behaviors. The clear distinction between the groups revealed by the discriminant analysis, and the fact that the description of the differences among groups has evoked the shock of recognition from readers familiar with the problems of school-theatre projects, suggest that the differences are indeed functions of the occupational groupings that were studied. If that is so, the differences are among the realities that must actively be taken into account by those responsible for planning educational programs involving the cooperation of English teachers and professional actors, and by educators contemplating reforms in the teaching of English which would require English teachers to begin considering literature and language as basically dramatic in their natures.

However, the finding that the groups are generally in agreement about the relative importance of the various objectives for drama gives reason for expecting that, if the differences which inhibit communication are honestly faced and frankly discussed, collaboration between the schools and the theatre may be rendered easier and more fruitful.

APPENDIX: THE "PLACE OF DRAMA" QUESTIONNAIRE

Please check one and fill in the appropriate blank.

___ School administrator ___ Drama teacher

___ English Teacher School ______________________

___ Repertory Company member: Location ______________________

Each of the sentences below expresses a purpose for the inclusion of drama in secondary English curriculum that has been advanced in a published book, article, or curriculum guide. We would like to know what you, personally, think of each of these suggested objectives.

To record your judgment of each statement, circle the symbol to the right of the statement that best expressed the strength of your agreement or disagreement with the statement. The key below explains how each symbol should be interpreted.

Judge each item independently. Work fairly quickly and record your initial reaction to each statement.

KEY

SA (Strongly agree). . . . . MEANS. . . "This is a very important reason and one that should guide the classroom conduct of all English teachers."

A (Agree) . . . . MEANS. . . "This is an important reason, but probably not of primary importance in the average English classroom."

AR (Agree with reservations). . . . . MEANS. . . "This is a reasonable objective for including drama in the curriculum for some types of English classes."

NO (No opinion) . . . .

DQ (Disagree, with qualifications) . . . . .MEANS. . . "This is not ordinarily an important reason for including drama in the English curriculum."

D (Disagree) . . . . MEANS. . . "This is not an important reason for including drama in the English curriculum."

SD (Strongly disagree) . . . . . . MEANS. . . "This is not a legitimate or defensible reason for including drama in the English curriculum."

	AN IMPORTANT REASON FOR INCLUDING THE DRAMA IN A HIGH SCHOOL ENGLISH CLASS IS:	Strongly agree	Agree	Agree, reservations	No opinion	Disagree, qualifications	Disagree	Strongly disagree
1.	to encourage students to take part in community dramatics activities.	SA	A	AR	NO	DQ	D	SD
2.	to develop in students the capacity for moving gracefully, easily, and expressively.	SA	A	AR	NO	DQ	D	SD
3.	that dramatic activities can help a student develop self-confidence.	SA	A	AR	NO	DQ	D	SD
4.	to develop in students the habits of cooperation and teamwork.	SA	A	AR	NO	DQ	D	SD
5.	to engage students in fulfilling and creative activities.	SA	A	AR	NO	DQ	D	SD
6.	simply that students enjoy dramatic activities.	SA	A	AR	NO	DQ	D	SD
7.	to stimulate interest in the theatre so that students will become regular patrons of the professional theatre when they are adults.	SA	A	AR	NO	DQ	D	SD
8.	to teach students how a mature theatre-goer should behave at a play.	SA	A	AR	NO	DQ	D	SD
9.	to locate student talent for school dramatic activities.	SA	A	AR	NO	DQ	D	SD
10.	to bring life and movement into the classroom.	SA	A	AR	NO	DQ	D	SD
11.	to help students to grow increasingly sophisticated in their selection of plays to watch and read.	SA	A	AR	NO	DQ	D	SD
12.	that study of the drama can develop the students' abilities to deal critically with other forms of literature.	SA	A	AR	NO	DQ	D	SD

13. to extend the range, fluency, and effectiveness of student speech. SA A AR NO DQ D SD

14. that play acting in itself is an aesthetic experience that no young person should miss. SA A AR NO DQ D SD

15. to develop in students the ability to read a play in the way an actor or director reads it. SA A AR NO DQ D SD

16. to teach students how to interpret symbolism as used in certain types of plays. SA A AR NO DQ D SD

17. to give students a thorough understanding of the history and development of the theatre. SA A AR NO DQ D SD

18. to give students a mastery of the critical vocabulary necessary to an intelligent discussion of dramatic literature. SA A AR NO DQ D SD

19. that great dramas provide many excellent topics for composition assignments. SA A AR NO DQ D SD

20. to familiarize students with the different types of drama--tragedy, comedy, farce, melodrama, and so on. SA A AR NO DQ D SD

21. to improve the students' taste in entertainment. SA A AR NO DQ D SD

22. to acquaint the students with the technical aspects of theatrical production. SA A AR NO DQ D SD

23. to help students to learn how to become more perceptive members of the audience at a play. SA A AR NO DQ D SD

24. to give students experiences that will enable them to appreciate other great works of art. SA A AR NO DQ D SD

25. to develop in students a distaste for the cheap and shoddy and sensational in art and literature. SA A AR NO DQ D SD

26. that such study can help students to understand European and American history more thoroughly. SA A AR NO DQ D SD

27. that dramatic activities such as improvisation are excellent preparation for creative writing assignments. SA A AR NO DQ D SD

28. that drama, and especially Shakespeare, provides a wealth of examples for study of language and linguistic change. SA A AR NO DQ D SD

29. that drama provides moral lessons from which students can learn how to better order their own lives. SA A AR NO DQ D SD

30. to give students a deeper understanding of their own motives and of human nature in general. SA A AR NO DQ D SD

31. to help students develop a philosophy of life through contact with "the best thoughts of the best minds." SA A AR NO DQ D SD

32. that, by perceiving the world through the senses of persons unlike themselves, students will develop tolerance and a deeper understanding of the human condition. SA A AR NO DQ D SD

THE ENGLISH CLASSROOM AND THE THEATRE:

THE EXPERIMENTAL TEACHING STUDY

AN INTERIM REPORT

By the beginning of the third year of the Project, we were ready to undertake an experimental investigation of several problems that had proven to be crucial to school-theatre relations in all three sites. These problems involved differences of opinion about the role--if any--that should be played by classroom teachers in preparing students to attend plays. Since the questions to be investigated involved beliefs about the effects of particular classroom procedures, it was anticipated that the results of the study would be of value to English teachers and English educators beyond those involved in the Project.

The study was completed, as scheduled, at the end of March.[1] But a report of its results does not, as we hoped it would, follow upon this introduction. The preparation of the data--coding, computing means, key-punching--was not completed until May. Then the computer processing of the data was unexpectedly delayed and the first printouts were not received until late June. So, being unwilling to make more than the sketchiest remarks about the partially analyzed results of a study that we believe may be of considerable value, both methodologically and substantively, we have chosen to present here, after a few additional remarks, a updated description of the study that was prepared for a meeting at the U.S.O.E. in March, 1969.

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[1] The study proceeded toward completion with unprecedented smoothness, thanks in very large part to the intelligence and the conscientious efforts of the teachers involved, and to their unlimited cooperation. An equally important contribution was that of CEMREL's Rhode Island coordinator, Mrs. Charlotte von Breton, and her assistant, Mrs. Lee McClaren, who, for seven months, devoted almost full time to scheduling the various steps in the study, keeping track of its progress, distributing tests and materials, collecting data, answering questions, and straightening out misunderstandings. We must also thank the English department chairmen in the twenty-odd schools for their invaluable assistance, in organizing the study and in keeping it going, from recruiting the teachers in the first place through to the final day of testing. Finally, we must acknowledge that we were aided inestimably, in obtaining the cooperation of the schools and of the teachers, by the fact that Miss Rose Vallely, Mr. Don Gardner, Mr. Richard Cumming, and Mr. Don Rock consistently supported us, represented us, and expressed their belief in the value of the study we were undertaking.

First, however, it may be said that in the first examination of the results of the experiment, two things were apparent. There were fewer significant differences in test scores attributable to treatment variables than might have been anticipated; and most of the differences that did appear were associated with the variable identified in the description below as having to do with materials and method of instruction, with the differences favoring those classes using the experimental curriculum materials developed by CEMREL and discussed elsewhere in this report.

The report on this study, in its final shape, will be of book or monograph length and will be printed and disseminated separately as soon as it is completed. It will contain, in addition to a presentation and interpretation of the study proper, sections on empirical tests of the item-sampling technique used in the study and on a classroom observational technique developed for and used in connection with one stage of the experiment.

The occasion for the study was the discovery, in the course of CEMREL's assessment of the Educational Laboratory Theatre Project, that, in each of the three very dissimilar sites involved in the Project--New Orleans, Los Angeles, and Rhode Island--the same misunderstandings between the theatre and the school systems regularly occurred and persisted. It was possible to isolate the assumptions about the nature of the theatre and about the role of drama in the high school curriculum that underlay these misunderstandings, and it was possible to identify those variables that were amenable to quantitative description or to experimental manipulation.

While other studies that are being conducted as part of CEMREL's research on the ELT Project concern themselves with other aspects of the school-theatre interaction, the present one concentrates on the effects of classroom instruction variables upon student reception of a theatrical performance and on the effects of a theatrical production on student reception of classroom instruction.

Although the study is specifically concerned with the teaching of dramatic literature, its implications are much wider, in that the assumptions being tested are basic to disputes within the English-teaching profession. Most basically, the assumptions are being tested that (1) classroom instruction itself makes a difference and (2) that some methods of instruction are better than others in achieving particular objectives. More specifically, the experimental study provides comparisons on a large number of dimensions between different combinations of instructional strategies.

The classroom treatment variables that are manipulated in the experimental design are: timing of the classroom instruction, content of classroom instruction, instructional method (expository versus dramatic), and intensity (i.e., length plus amount of material) of treatment. Each of the variables has been prominent in controversies aroused by the Project. In the design, each variable is two-leveled, although only the variable of timing (i.e., before or after the performance of the play) is self-evidently dichotomous. The experimental design will be presented later; but some further discussion of the variables, and the part they played in controversies about the conduct of the Project, is in order here.

The most basic question involved in the study was never directly a matter of dispute. This is the proposition that formal classroom instruction would make a difference in regard to what students learned from and felt about the plays they were to see in the theatre. The conception of the whole project embodies this assumption, and monies were allocated for the preparation of curriculum materials and the provision of copies of plays to students. The common belief in the fact that what went on in the classroom was vitally important, however, in some ways only served to heighten disagreements about the nature of the classroom treatment that should take place. If, for instance, the repertory company representatives had believed that classroom instruction was more or less irrelevant to a student's reception of the performance itself, they probably would not have cared what went on in the schools. And if the school representatives had not thought that instruction was essential to maximizing student benefit from the project, they would not have been as concerned as they were about the time required to teach three or four additional literary works in an already crowded curriculum.

Probably the most clear-cut disagreement between school and theatre people was on the matter of the timing of classroom instruction. English teachers, generally, believed that classroom instruction should precede any but the most elementary plays, so that students would understand what was going on. Most theatre people, conversely, believed that instruction should come only after the production had been seen (with some exceptions to be made to this rule in the case of Shakespeare and other difficult playwrights). The reason for the difference is fairly clear. The training of the teachers was such that they gave primacy to the literary text and thought of the productions as an illustration of it--sort of a super audiovisual aid. The actors and directors, on the other hand, thinking of the play as existing, essentially, only in performance, could not see how students could be expected to benefit from talking about a play they had not seen.

Another ingredient in the disagreement had to do with the actors' suspicion that any classroom instruction would concentrate so wholly on cognitive matters and "right answers" that, given before the performance, it would interfere with spontaneous--and for the actors, more important--affective reactions to the spectacle itself. In a few cases, actors were unalterably convinced that teachers would inevitably destroy anything they touched.

The typical actor, however, seemed to have much more faith in the abilities of students than the teachers did. Teachers thought students had to be prepared for theatre, while actors thought that students, if left alone, would respond appropriately to the experience of being in the audience at live theatre, if only the plays were well done. And the groups differed in their ideas of the relationship between pedagogy and theatre. Teachers thought that students had to be taught things so as to understand the plays; actors thought that the plays themselves could teach students important things. To take one example: English teachers often stressed the importance of giving students historical background before they attended period plays; actors, talking about the same plays, stressed it was important that students see period plays so that they might thereby learn something about historical backgrounds.

So although all these attitudes are involved in the disagreement between those who advocated instruction before or after performances, the essential point is that everyone believed that the timing did make a difference. Therefore, the variable of timing became one of major importance in the designing of the experimental studies reported later. It is also notable that neither side in this dispute had any evidence to support its contention. The one possibly relevant bit of testimony from a school-theatre project, however, would seem to favor the teachers' position, but not unambiguously.

In their In Search of an Audience, a history of the first years of the Guthrie Theatre, Brad Morison and Kay Fliehr make the following remarks about student audiences:

> The differences among the reactions of those first student audiences seemed to have little to do with any differences in where the students came from, or with the socioeconomic differences among the high schools. We began to talk with teachers and students at intermission and to listen carefully to the nature of the questions asked after the performance. One difference soon became evident. The more carefully the teachers had prepared the students, the more attentive, well-disciplined, aware, and perceptive they were in the theatre. When the students came from classes where enthusiastic teachers had taught the play well and given them proper perspective on their coming adventure in living theatre, the audiences were enthusiastic. When the students came primarily from classes where the play had only been touched upon in a pedantic manner and the teacher looked upon the trip only as another chaperoning job, the audiences were more restless, less responsive. Apparently the teacher was a very important element in the student's enjoyment of the theatrical experience. (p. 192)

But, and this leads us into a discussion of the second variable, the content of the lessons, Morison and Fliehr, when they offer an account of how one teacher did a "thorough and imaginative job of preparing his classes to see Hamlet," describe a quite different sort of preparation than that advocated by most teachers and embodied in the curriculum materials prepared for the plays: This teacher "had chosen not to have his classes read the play, but, instead, explored Shakespeare in great detail--his world and his theatre." (p. 193)

This brings us to the dichotomy between studying the play and studying "everything except the play" which we first encountered in an interview with the director of one of the repertory companies, who made the latter recommendation when asked what he would like to see the English teachers do. His reasoning was that, by giving students a familiarity with the context of the play and with literature related to the play historically or thematically, the teacher could prime the students to respond to the play without depriving them of the pleasures of spontaneous response to it. This same suggestion later turned up in several interviews, and, as it made sense, the two levels of the content variables (text and background) were defined as "play-specific" (a study of the text of the play and of its backgrounds) and "play-related" (study of a related text and background relevant to drama in general).

In several of the treatment conditions, we found that the related-specific distinction also gave us the opportunity to compare the effects of approaching a play through dramatic activities (as recommended by the actors and by English specialists such as those responsible for the resolutions from the Dartmouth seminars) and approaching it through conventional expository and critical methods.

The final variable that enters into the design is that of intensity of treatment. In many schools it had been made clear by the administration that the English teachers were responsible for preparing students to see the plays, and that they should use the curriculum materials that had been provided for this purpose. But no provision was made for revising the curriculum to accommodate the addition of three or four extra units of work. Teachers believed, as noted earlier, that students needed to have a thorough study of the play and its backgrounds. But they complained that it was impossible to study all of the plays thoroughly without omitting or at least slighting, other and, to them, more important areas of the curriculum; and, further, that intensive study of the plays might even hurt the students by giving them less time to study in areas that would be included on achievement tests and college entrance tests.

Obviously, the time element is of practical importance and of intense concern to the English teacher. Therefore, the variables of intensity of treatment of text and intensity of treatment of background were included in the design and each was defined, along the time dimension, into two levels. A brief treatment was defined as taking from one to two periods, an intensive treatment as taking from four to seven periods. A parallel definition in terms of amount of material was also made. If the experiment should show that classroom treatment did increase student gain from the program in areas important to the teacher, and further showed that the gain was as great from a brief-background plus brief-text treatments as from intensive treatments, then the necessary intrusion of the plays into the curriculum would become less serious, and teachers could give the plays relatively short periods of attention without feeling they were failing to cooperate with the Project.

In summary, these are the variables that are manipulated in various combinations with one another in the experimental portions of the studies reported here.

TIMING:	Before performance versus after performance
CONTENT:	Play-specific text versus play-related text Play-specific background versus play-related background
METHOD:	Dramatic versus expository
INTENSITY:	Brief background plus brief text Brief background plus intensive text Intensive background plus intensive text Intensive background plus brief text

The dependent variables in the experiment consist of individual items such as a rating of a student's enjoyment of the play and a battery of tests covering areas identified by the "Place of Drama" study. So that repeated scores on these tests could be obtained from all classes without an unreasonable intrusion upon the normal operation of the classes, an item sampling procedure was used, in which each student responds to a randomized ten per cent sample of items from each test. In this way, all the tests may be administered in a class in less than half an hour.

A schematic representation of the experimental design (Figure 2) which was worked out in consultation with Professor David Wiley of the University of Chicago, will be found on the following page. Note that the treatment used by a teacher in any experimental condition for the second play is a mirror image of the treatment he used for the first play, thereby confounding unmeasured differences in the characteristics of teachers and classes. Multivariate analysis of variance procedures are being used in the analysis of the data from the experiment.

An alternative conceptualization of the design matrix is given in a second version of Figure 2. This version makes clearer the relationship between treatments and the way in which the design confounds unmeasured nuisance variables. Note for instance, that teacher (and class) number have a treatment condition composed of the following levels for the two plays:

Variable Name	First Play	Second Play
TIMING	After	Before
CONTENT	Play-Specific	Play-Related
INTENSITY OF BACKGROUND	Brief	Intensive
INTENSITY OF TEXT	Brief	Intensive

FIGURE 2. THE 2^{5-1} DESIGN MATRIX FOR THE
EXPERIMENTAL TEACHING STUDY

TEACHER	ORDER	BACKGROUND	TEXT	TIMING	MATERIALS
1	First Play	-	-	+	-
	Second Play	+	+	-	+
2	Second Play	-	-	+	-
	First Play	+	+	-	+
3	First Play	-	-	+	+
	Second Play	+	+	-	-
4	Second Play	-	-	+	+
	First Play	+	+	-	-
5	First Play	-	-	-	-
	Second Play	+	+	+	+
6	Second Play	-	-	-	-
	First Play	+	+	+	+
7	First Play	-	-	-	+
	Second Play	+	+	+	-
8	Second Play	-	-	-	+
	First Play	+	+	+	-
9	First Play	-	+	+	-
	Second Play	+	-	-	+
10	Second Play	-	+	+	-
	First Play	+	-	-	+
11	First Play	-	+	+	+
	Second Play	+	-	-	-
12	Second Play	-	+	+	+
	First Play	+	-	-	-
13	First Play	-	+	-	-
	Second Play	+	-	+	+
14	Second Play	-	+	-	-
	First Play	+	-	+	+
15	First Play	-	+	-	+
	Second Play	+	-	+	-
16	Second Play	-	+	-	+
	First Play	+	-	+	-

FIGURE 2 (SECOND VERSION). ALTERNATIVE REPRESENTATION OF THE DESIGN MATRIX FOR THE EXPERIMENTAL TEACHING STUDY

FIRST PLAY

Timing	Content of Lessons	Intensity		Teacher ID Number
		B'kg'nd	Text	
Before Attending Performance	Play-Related	Intense	Intense	8
		Intense	Brief	16
		Brief	Intense	9
		Brief	Brief	1
	Play-Specific	Intense	Intense	6
		Intense	Brief	14
		Brief	Intense	11
		Brief	Brief	3
After Attending Performance	Play-Related	Intense	Intense	4
		Intense	Brief	12
		Brief	Intense	13
		Brief	Brief	5
	Play-Specific	Intense	Intense	2
		Intense	Brief	10
		Brief	Intense	15
		Brief	Brief	7

SECOND PLAY

Timing	Content of Lessons	Intensity		Teacher ID Number
		B'kg'nd	Text	
Before Attending Performance	Play-Related	Intense	Intense	7
		Intense	Brief	15
		Brief	Intense	10
		Brief	Brief	2
	Play-Specific	Intense	Intense	5
		Intense	Brief	13
		Brief	Intense	12
		Brief	Brief	4
After Attending Performance	Play-Related	Intense	Intense	3
		Intense	Brief	11
		Brief	Intense	14
		Brief	Brief	6
	Play-Specific	Intense	Intense	1
		Intense	Brief	9
		Brief	Intense	16
		Brief	Brief	8

FIGURE 1. SUMMARY OF TREATMENT VARIABLES FOR THE EXPERIMENTAL TEACHING STUDY

Variable Name	Levels
BACKGROUND	Intensive (+), Brief (-)
TEXT	Intensive (+), Brief (-)
TIMING	Before (+), After (-)
MATERIALS	Specific (+), Related (-)
ORDER	First play, Second play

- - - - - - - - - - -

Insert two versions
of Figure 2 here

- - - - - - - - - - -

Table 1 summarizes the mean scores for each of the sixteen treatment conditions on each of the dependent measures. Inspection of these data will give some rough idea of the magnitude and direction of differences (which are generally small), but no meaningful interpretation of the data can be made short of results of the MANOVA, which will control for variations due to school SES, class mean verbal intelligence, mean class prior theatre experience, and intercorrelations among tests.

Figure 3 summarizes the dependent variables, which are grouped into a number of "classes" or areas of response. The items on each of the tests were, as already mentioned, randomly distributed over ten forms of the test, with each student in a class answering one-tenth of the items on any test, and the class mean score being taken as that classes' contribution to the treatment mean on that variable. The cell entry for a treatment in the design matrix was the weighted mean of all classes in that treatment condition for each dependent variable. In addition to the variables listed in Figure 3, there were also a number of questionnaire items that were responded to by all students on a pretest and again after the completion of the experiment. These have to do with student attitudes toward literature, theatre, and related matters; and they will be analyzed separately from the experimental design described above.

The experimental design is, technically, a randomized block fractional factorial design, of the type RBFF-2^5; the reader is referred to Roger E. Kirk, Experimental Design: Procedures for the Behavioral Sciences (Brooks/Cole, 1968), pp. 400-403 for a discussion of this type of design, and to chapter 10 of that work for a general discussion of fractional factorial designs. Or see G. E. P. Box and J. S. Hunter, The 2^{k-p} Fractional Factorial Designs (University of Wisconsin, Mathematics Research Center, Summary Technical Report #218, 1961).

TABLE I (Part 1). Mean Scores on All Dependent Variables, First Play, Treatment Conditions 1 through 8

Variable Name and Number	Maximum Score	Treatment Condition 1	2	3	4	5	6	7	8
		Mean Scores							
Liking for Performance	5	4.08	3.97	4.03	3.88	4.10	3.98	4.26	4.30
Intrinsic Value (100)	120	79.40	81.96	83.52	80.14	81.28	82.21	84.08	85.54
Knowledge (201)	40	35.51	36.62	36.40	35.73	34.92	36.75	39.31	21.17
Knowledge (202)	40	26.78	25.99	28.44	25.72	24.28	29.42	24.58	27.71
Interpretive Skills (300)	50	35.39	35.54	32.40	32.96	36.61	31.58	31.92	34.25
Appreciation: Attitudes (400)	120	95.71	91.86	92.76	92.90	94.28	91.96	95.10	94.87
Appreciation: Cognitions (500)	120	95.04	93.12	94.90	93.54	94.28	94.25	96.24	92.13
Appreciation: Discrimination (601)	40	23.08	23.18	24.31	23.92	23.86	26.12	22.47	22.84
Appreciation: Discrimination (602)	20	9.78	9.82	11.08	10.06	11.78	9.38	9.53	9.71
Desirable Attitudes (700)	120	89.22	86.44	86.82	85.92	87.08	86.74	88.11	87.35
Desirable Behaviors (800)	80	51.22	50.70	52.18	49.73	49.44	57.16	53.12	52.92
Theatre Etiquette (900)	120	89.44	86.39	89.44	85.14	87.88	89.16	90.88	86.29
Philosophical Understandings (950)	20	12.20	14.57	13.86	11.98	13.89	14.34	13.22	13.84

TABLE 1 (Part 2). Mean Scores on All Dependent Variables, First Play, Treatment Conditions 9 though 16

Variable Name and Number	Maximum Score	Treatment Condition							
		9	10	11	12	13	14	15	16
		Mean Scores							
Liking for Performance	5	3.94	4.25	4.22	3.74	4.08	4.44	4.12	4.12
Intrinsic Value (100)	120	80.12	85.67	86.11	79.02	87.08	86.38	89.18	83.65
Knowledge (201)	40	34.61	34.54	37.25	35.09	37.36	35.50	37.17	36.62
Knowledge (202)	40	26.04	30.50	23.19	23.96	29.42	31.58	28.96	32.79
Interpretive Skills (300)	50	38.17	34.69	40.33	35.95	38.08	39.56	34.61	39.88
Appreciation: Attitudes (400)	120	92.58	95.25	91.61	91.66	96.66	96.34	97.18	97.14
Appreciation: Cognitions (500)	120	90.02	95.58	97.08	92.18	97.25	95.92	95.02	97.21
Appreciation: Discrimination (601)	40	25.38	22.39	24.78	27.28	25.25	27.22	22.06	25.69
Appreciation: Discrimination (602)	20	9.72	10.42	8.08	10.64	12.00	9.66	8.15	10.68
Desirable Attitudes (700)	120	85.35	90.00	88.22	82.67	86.58	85.54	95.88	88.66
Desirable Behaviors (800)	80	51.38	51.84	53.69	48.42	49.00	49.92	55.02	50.67
Theatre Etiquette (900)	120	85.89	89.90	89.78	83.88	84.84	86.16	90.46	91.25
Philosophical Understandings (950)	20	13.28	12.92	13.19	12.50	11.56	14.58	14.83	13.62

TABLE I (Part 3). Mean Scores on All Dependent Variables, Second Play, Treatment Conditions 1 though 8

Variable Name and Number	Maximum Score	Treatment Condition							
		1	2	3	4	5	6	7	8
		Mean Scores							
Liking for Performance	5	4.34	4.38	4.31	4.20	4.38	4.34	4.33	4.40
Intrinsic Value (100)	120	82.14	80.22	83.78	81.20	76.71	81.76	82.58	83.82
Knowledge (201)	40	26.02	25.78	30.39	27.80	23.18	31.05	30.92	28.18
Knowledge (202)	40	35.54	33.34	34.33	33.21	35.84	34.89	31.42	35.30
Interpretive Skills (300)	50	32.14	34.92	31.56	38.87	30.92	34.86	36.25	31.00
Appreciation: Attitudes (400)	120	91.40	95.08	98.94	97.92	90.70	95.61	99.75	97.75
Appreciation: Cognitions (500)	120	91.07	93.54	93.28	95.88	91.08	93.32	92.00	96.45
Appreciation: Discrimination (601)	40	23.29	24.13	24.67	28.66	21.04	20.56	25.00	23.58
Appreciation: Discrimination (602)	20	12.45	9.51	9.61	11.67	8.50	10.00	9.84	9.50
Desirable Attitudes (700)	120	84.00	84.75	86.28	87.12	81.26	89.76	84.75	87.33
Desirable Behaviors (800)	80	52.02	50.21	51.94	51.62	53.11	54.75	49.42	53.00
Theatre Etiquette (900)	120	84.65	88.85	86.22	86.21	91.14	87.64	87.42	90.17
Philosophical Understandings (950)	20	14.00	14.06	15.33	16.16	15.42	14.61	15.71	12.25

TABLE I (Part 4). Mean Scores on
All dependent Variables, Second Play,
Treatment Conditions 9 through 16

Variable Name and Number	Maximum Score	Treatment Condition							
		9	10	11	12	13	14	15	16
		Mean Scores							
Liking for Performance	5	4.40	4.24	4.35	4.17	3.96	4.78	4.42	4.66
Intrinsic Value (100)	120	78.92	85.21	82.06	83.04	79.22	90.75	83.04	82.56
Knowledge (201)	40	27.08	30.49	32.64	29.26	30.22	30.92	33.92	27.11
Knowledge (202)	40	34.78	35.94	34.83	34.69	32.05	27.42	33.52	36.35
Interpretive Skills (300)	50	34.04	37.70	33.00	35.39	36.72	35.84	37.48	31.55
Appreciation: Attitudes (400)	120	98.30	91.57	93.56	92.18	95.45	101.84	97.15	99.67
Appreciation: Cognitions (500)	120	94.88	91.49	94.67	95.35	93.44	97.84	93.71	95.28
Appreciation: Discrimination (601)	40	21.38	27.67	25.75	23.86	26.89	24.33	26.65	25.11
Appreciation: Discrimination (602)	20	8.16	10.38	8.72	10.50	11.94	12.42	10.52	8.61
Desirable Attitudes (700)	120	85.96	85.64	85.67	85.16	82.39	91.16	84.14	90.72
Desirable Behaviors (800)	80	51.71	53.28	51.42	53.31	49.83	51.92	51.51	54.78
Theatre Etiquette (900)	120	88.38	85.98	90.80	87.98	87.06	91.58	85.81	91.55
Philosophical Understandings (950)	20	14.58	14.53	14.42	14.67	14.33	11.34	13.00	14.83

FIGURE 3. SUMMARY AND DESCRIPTION OF DEPENDENT VARIABLES IN THE EXPERIMENTAL TEACHING STUDY

Group	Variable Name	Variable Number	Code**	Number of Items
I	Prior theatre experience		PREX	3*
	Verbal Intelligence		VIQS	30
II	Liking for performance		XLIK, YLIK	1*
	Intrinsic value	100	XINV, YINV	30
III	Knowledge: Quotations	201	XNOQ, YNOQ	20
	Knowledge: True-False	202	XNOT, YNOT	40
IV	Appreciation:Attitudes	400	XAPA, YAPA	30
	Appreciation:Cognitions	500	XAPC, YAPC	30
	Appreciation: Discrimination (pics.)	602	XADP, YADP	10
V	Desirable attitudes	700	XDAT, YDAT	30
	Desirable behaviors	800	XBEH, YBEH	20
	Theatre etiquette	900	XETQ, YETQ	30
VI	Philosophical understandings	950	XPHI, YPHI	10
VII	Appreciation: Discrimination (wri.)	601	XADW, YADW	20
	Interpretive skills	300	XINT, YINT	20

* Items thus marked were not item-sampled.
** The X prefix indicates first play, the Y prefix second play.

SUMMARY WORK SCHEDULE:

EXPERIMENTAL TEACHING STUDY

APRIL, 1968 Rhode Island chosen as the site for the study; announcements of the study sent to selected English department chairmen and school administrators, asking for names of tenth grade teachers interested in participating. "Place of Drama" study underway.

MAY, 1968 Analyses made of "Place of Drama" data, indicating probable categories for dependent variables. Meeting scheduled for June with teachers who had volunteered to participate.

JUNE, 1968 Consultations with David Wiley and Tom Johnson to work out an experimental design. Two day meeting with the Rhode Island teachers to arrive at operational definitions of the experimental variables and to explain the planned experimental procedures.

JULY, 1968 Pretests, pre-performance tests, and post-lesson tests written and field tested. Instructional materials prepared.

AUGUST, 1968 Tests duplicated (ten forms of each test) and sent to Rhode Island. Meeting with teachers scheduled for early September.

SEPTEMBER, 1968 Meeting with fifty-two teachers from twenty schools to explain revised experimental procedures and to distribute tests and instructional materials. Procedures set up for keeping teachers notified of deadlines and for picking up completed tests. Procedures set up for handling questions and difficulties at the local level. Verbal intelligence and other pre-test measures obtained.

OCTOBER, 1968 Trinity Square production of Red Roses for Me opens and the first phase of the experimental study begins. Procedures are set up to code and key-punch test data as it is collected.

NOVEMBER, 1968 First phase of the experiment continues.

DECEMBER, 1968 First phase of the experiment ends. A third meeting with teachers is held to feed back preliminary analyses, distribute tests and instructional materials, and resolve continuing difficulties.

JANUARY, 1969 Trinity Square production of Macbeth opens and the second phase of the experiment begins.

FEBRUARY, 1969 Second phase of the experiment continues.

MARCH, 1969 Second phase of the experiment ends. Final batch of tests scheduled to be collected March 20. (No teacher has dropped out of the study, N still equals 52.)

MAY-JUNE, 1969 Data reduction and analysis.

JULY-AUGUST, 1969 Interpretation of analyses. Preliminary report to participating teachers. Writing of the report begins.

SEPTEMBER-OCTOBER, 1969 Scheduled completion of the report on the study and dissemination of the findings.

AUDIENCE REACTION STUDY

When a playwright puts dialogue and stage directions on a page or when a director interprets the playwright's words for the stage, each has a fairly clear idea in his mind about how he feels the theatre audience will react to the words and actions they hear and see. In most cases the author and director's concept of probable audience reactions will be similar. And in most cases their feelings are assumed to be fairly accurate. The primary objective of the Audience Reaction Study was to determine how accurate such predictions of the audience reactions actually are.

To what extent, we asked, can the author and/or director predict the overt reactions of his audience and to what extent can he influence the attitudes of individuals in the audience toward specific characters? In the case of the New Orleans production of Enemy of the People the director and author (translator) were the same person, David Scanlan, and he consented to identify six moments in the production as well as one or two concepts which lent themselves to this particular study.

A secondary objective related to the sophistication of student responses on an emotional or affective level. Some educators may wonder if students have learned to pick up nuances of interpretation and characterization in the theatre. How close are their attitudes toward the main character to those that the writer or director holds himself?

The following paragraphs outline the design and results of the study in some detail. Specifically they describe the procedures we followed in predicting and measuring overt responses and in identifying and measuring concepts stressed in this production. In each case there is also a close analysis of the measures we actually got, and a discussion of the implications of our findings.

Predicting and Measuring Overt Responses

The task of identifying moments in the production that might in some way be quantatively measured was one that had to be performed by the director, David Scanlan. Ideally, he should have selected the moments during the last week of rehearsal before any performances had been given at all. However, the last minute pressures of production made this impossible. It was only after four student performances and one preview performance for the general public that Mr. Scanlan had time to select the lines which he felt would represent a range of overt audience responses from "laughter coupled with applause" to "attentive silence."

It was important to make the measurement of these moments as unobtrusive as possible. Therefore we merely set up a microphone above the audience and at each performance tape recorded the lines leading up to and including the ones Mr. Scanlan had singled out. The volume control on the recorder remained at one setting throughout the run of the play, so it was easy to check the relative intensity of responses (using a VU meter) when the tapes were played back. An assistant stage manager operated the tape recorder.

In total Mr. Scanlan picked six moments which were evenly distributed throughout the course of the play. For three of those lines there was an audible response and we have VU readings on a scale ranging from 0 to 15. A chart showing all of the evidence we recorded including variables such as weather conditions, number in attendance, and time of performance is on the facing page, but because there are several places where the data on the chart are incomplete, it is difficult to assess as a single piece of evidence. Consequently we shall examine each response in turn.

The specific moments Mr. Scanlan selected represent a range from "very predictable" to "highly unpredictable" responses. The first one in the play was one of the latter variety. He chose an obscure line uttered by Dr. Stockmann: "I suppose there's no lamp in my study again," and said there should be laughter on this line or on the following business. He felt that laughter was more likely as the run of the play progressed because it required that the audience be attentive at the very opening of the curtain when there was some business with the maid carrying Dr. Stockmann's lamp to his study. As a director he felt that by about the middle of the run the actors would learn to get the audience's attention closer to the curtain's rise and then the reference to the lamp would be funny. In actual fact the line did not draw a laugh at any time during the run of student performances. This would indicate either that the director/author's anticipation of an audible laugh at this point in the play was unrealistic or that the actors failed to win the attention of the students until sometime after the business with the lamp.

Director Scanlan was on surer ground in his second prediction. Morten Kiil is incredulous when Dr. Stockmann tries to describe bacteria in the public baths as tiny animals invisible to the eye. He chuckles and says, "I'm damned if this isn't the best one you've pulled yet." Scanlan predicted laughter along with Kiil's laugh.

Measuring the response to this line was somewhat difficult because the actor who played Kiil inserted a chuckle and a bit of business that drew a strong laugh just before the line we were monitoring and in most cases the line Scanlan had singled out helped prolong the laughter rather than create a distinguishable separate response. On two occasions (March 5 and March 7), however, when the earlier business did not draw a strong laugh, the line Mr. Scanlan had picked got a distinct and hearty response from the student audiences. In fact the VU readings for every date except those two ranged from 6 to 12½ on March 5 and 7 the VU reading was 14, one point below the maximum on the meter. Obviously, the director's belief that this was a laugh provoking line was correct. He merely misjudged the impact of the business preceding it.

A CHART OF STUDENT RESPONSES TO SIX LINES IN AN ENEMY OF THE PEOPLE

Date	2/26	2/27	2/28	3/3	3/4	3/5	3/6	3/7	3/10	3/11	3/12	3/13	3/14	3/18	3/19	3/20	3/21	3/24	3/25	3/26	3/27	3/28
Weather	RC	RC	SC	C	C	RC	C	C	C	RC	OC	OC	SW	C	C	C	C	W	C	W	W	SW
Attendance	1000	950	1350	1541	1150	1100	1100	1229	1200	1150	1000	1100	1425	1350	1200	1050	1100	1150	825	1310	1300	1350
Boys	1000	0	Coed	673	150	Coed	Coed	1017	Coed	Coed	Coed	Coed	900	Coed	Coed	Coed	Coed	Coed	Coed	0	Coed	450
Girls	0	950	Coed	868	1000	Coed	Coed	212	Coed	Coed	Coed	Coed	525	Coed	Coed	Coed	Coed	Coed	Coed	1310	Coed	900
SES of Schools	L	M	L,M	M,H	L,M	L	L	L,M	L	H	L,H	H	M,H	L,H	H	L,M	M	L	L,M	LMH	LMH	M,H
Time of Performance	AM	AM	N	N	AM	AM	AM	N	N	AM	AM	AM	N	AM	AM	AM	N	N	AM	AM	AM	N
RESPONSE																						
Laugh #1	NO	NO	X	NO	NO	NO	NO	NO	NO	NO	NO	X	NO	NO	NO	NO	NO	NO	NO	NO	X	NO
Laugh #2	YES	YES	YES	YES	X	YES	YES	YES	YES	YES	YES	X	YES	YES	YES	YES	YES	YES	YES	YES	YES	YES
VU Reading	12½	8	12½	11		14	9	14	9	11	11		8	12½	10	11	8	6	10	8	8	10
Laugh #3	NO	NO	NO	NO	NO	NO	NO	NO	NO	?	NO	NO	NO	NO	?	NO	NO	NO	NO	?	NO	NO
VU READING										8					4					1		
Silence #4	YES	YES	YES	YES	YES	YES	X	X	YES	YES	X	YES	YES	YES	YES	YES	YES	YES	YES	YES	YES	YES
Laugh	YES	YES	YES	YES	YES	YES	YES	YES	YES	YES	X	YES	YES	YES	X	LOST	YES	X	YES	YES	LOST	LOST
Applause #5	NO	NO	NO	NO	NO	NO	NO	NO	NO	NO		NO	NO	NO			NO		NO	NO		
VU Reading	4	8	6	9	10	8	11	8	8	8		1	6	4			9		4	1		
Laugh #6	YES	YES	YES	YES	YES	YES	X	X	YES	YES	YES	YES	YES	X	YES	X	YES	YES	X	X	YES	X
VU Reading	13	13	12½	14	15	8			8	14	9	11	12½		12½		9	12½			12½	

Abbreviations for weather: R = rainy; W = warm; C = cold; S = sunny; 0 = overcast
VU readings range in intensity from 0 to 15
"X" indicates that the particular response was not recorded on that date
"lost" indicates that the line was drowned out by laughter in response to an earlier line

The third line picked out by Mr. Scanlan is spoken in the newspaper office. The audience has just seen Mayor Stockmann "convince" the editor and printer of the newspaper not to print an article about the public baths written by his brother, Doctor Stockmann. Unaware of the editor's capitulation, the doctor enters the office and expresses concern that, when his fellow citizens read his article in the paper, they will try to honor him. The editor tries to explain his shift in plans, but the doctor misinterprets his stuttering attempts as a confirmation that some kind of demonstration is being organized, and he urges the editor to put a stop to it.

> Dr. Stockmann: Well, whatever it is--a torchlight parade, or a banquet in my honor--

Scanlan predicted that the reaction to this line would be laughter. He felt that not all audiences would laugh out loud but the maturer ones would and should. In actuality he seems to have misjudged the impact of the line. The students may have chuckled inwardly at the irony, but there wasn't the slightest hint of overt laughter in 19 of the 22 student performances. In the three instances where the VU meter did register some reaction it would be difficult to call the tape recorded response laughter.

The director's fourth prediction differed from the others in that this time he anticipated "silence" in response to a line rather than laughter. Dr. Stockmann is addressing a public meeting and he shocks his fellow townspeople by saying, "The real enemies of truth and freedom among us are the solid majority. . ." Mr. Scanlan felt that this line should have a similar effect on the viewing audience. And it did. A silence at this point was discernible 100% of the time. This silence, by the way, came in the midst of a scene that was punctuated by shouts and exclamations, and it is clear that the students were not only enjoying the scene but paying close attention to Stockmann's argument.

In selecting the final two lines to be monitored director Scanlan again chose ones he believed would draw laughter. The fifth prediction involved a statement uttered by Dr. Stockmann after he finds a rip in his pants: "A man should never wear his best trousers when he goes out to fight for freedom and truth." Scanlan felt this would not only get a laugh but applause as well.

Our measurement of the reaction was marred in the same way that the measurement of Morten Kiil's line was. Just before making this speech Stockmann revealed the rip in his trousers and the business drew a consistent strong burst of laughter. On three occasions the laughter was so loud and sustained that the line we were monitoring was completely lost. On all the other occasions the line was clearly anti-climactic to the earlier business and the laughter was in the process of dying down. At no time was applause discernible. Here it appears that Director Scanlan and his actors chose to emphasize the humor of a situation one beat earlier than author Scanlan felt the emphasis should come. Or perhaps the young audiences were so taken with the unveiling of the rip in the trousers that it was impossible for the actors to hold back long enough for the next line to register effectively.

The final predicted laugh line is the fourth to last line of the play. Dr. Stockmann, who has been making "important discoveries" throughout the course of the play announces once more, "I have made an important discovery," to which Mrs. Stockmann responds: "Not again!" Scanlan was 100% correct in predicting that the audience would laugh at her reaction, and in most cases the intensity of the response to this line was greater than it was to any of the other lines.

The variance in intensity of responses from performance to performance might lead observers to speculate about factors which affect audience reactions. Some people have suggested that the way student audiences are segregated by sex at some performances affects the way they react. Others contend that the weather or the time of the performance may influence both actors and viewers. On our overall chart we noted several of these kinds of variables, but when we tried to analyze a response in terms of each of the variables listed we could not find any patterns which indicated that it significantly influenced the intensity of student reactions. We do not mean to suggest that the variables are unimportant; only that we could not measure their importance.

Reviewing all six predictions and the actual responses it is clear that Mr. Scanlan was right more often than he was wrong. However, it would appear that there are too many variables operating to make it possible for a director to select with infallible accuracy a series of exact lines that will evoke overt audience responses. There are the variables of an actor's interpretation, delivery, and sense of timing, and there is the variable of the audience itself. On the other hand, the director can predict with a fair amount of accuracy (an exception being Mr. Scanlan's third prediction) the general mood of an audience during a sequence of lines.

Identifying and Measuring Concepts

The central thought that led Mr. Scanlan to write his own English version of Ibsen's play was his dissatisfaction with the characterization of Dr. Stockmann in other American adaptations. He wanted to capture something more of the complexity in Stockmann's character. The doctor is not merely an heroic crusader fighting ignorance and greed; he is a fallible human being, politically naive, egotistically motivated, and in some ways laughably muddle-headed. In short, as director Scanlan put it, the audience should feel a little uncomfortable identifying with the hero.

Probably the most effective method of getting an accurate measure of an individual's feelings toward the main character in a play he has just seen is to conduct a personal interview directly after the performance, but unfortunately this device is too cumbersome if one wants to get a broad estimate of audience attitudes. Consequently, we chose to use brief questionnaires and administer them to students during the bus ride back to school. We reached a random cross-section of student audiences by distributing a mixture of eight different questionnaire forms to one busload of students after each performance. All the questions related in some way to the character of Dr. Stockmann and in every case but one Mr. Scanlan first made predictions about the kinds of responses he expected students to make if they were at all sensitive to the complexity in Dr. Stockmann's character and he then described what he would consider the ideal response. The nature of his predictions can best be understood by looking at the specific questions.

Forms 2, 4, 6, and 6A all involved multiple choices. The first three questions on all these forms were identical. The first question was phrased as follows:

1. In an election for mayor, between Dr. Stockmann and Mayor Stockmann, I would vote for:

   a. _____Dr. Stockmann
   b. _____Mayor Stockmann

Mr. Scanlan noted that the natural choice for students would be Dr. Stockmann. He, after all, was the hero fighting corruption. However, Scanlan felt that if the production was successful in conveying some of the doctor's flaws, at least 20% of the students would choose the mayor. The ideal response in his mind would be a 50-50 split.

In actuality the vote for Dr. Stockmann was even stronger than Scanlan anticipated. Out of a total of 755 respondents, 714 (94.6%) chose the doctor. Two interpretations can be offered here: either the director and actors failed to establish the ambiguities they were striving for or Scanlan's initial prediction was unrealistic in light of the idealistic characteristics of youth.

2. If I were a soldier I would rather be led into combat by:

   a. _____Dr. Stockmann
   b. _____Mayor Stockmann

Here Scanlan anticipated that 75% would choose Dr. Stockmann and 25%, Mayor Stockmann. Again he would like to have seen an even larger percentage (40%) choose the mayor and fewer (60%) for the doctor.

Six hundred two students responded to this question and 498 (82.7%) chose Dr. Stockmann. Again, the percentage is higher than Scanlan predicted, but he was right in believing that fewer people would choose the doctor in this situation than in the political one. Another interesting fact is that when the responses were broken down by grade level, 88% of the sophomores chose Dr. Stockmann, 81.4% of the juniors chose him, and only 78.2% of the seniors chose him. Apparently, in this case, the older and presumably more sophisticated youngsters were more able to perceive flaws in the central character. It is also interesting to note that when the seniors (N=178) were broken down by sex 31.6% of the boys (25 out of 79) as opposed to 14.1% of the girls (14 out of 99) chose the mayor in preference to the doctor. Many of those senior boys may soon be soldiers and perhaps gave the question more sober consideration. This was the only question on all the forms which yielded differences of this sort when responses were broken down by grade and sex.

3. I would rather go to a party at:

a. _____Dr. Stockmann's house
b. _____Mayor Stockmann's house

The director felt the response to this question would be about 95% choosing Dr. Stockmann's house and 5% choosing the mayor's and this is about the kind of response that he would hope for. The doctor is a much more jovial, friendly type than his brother who is formal and cold.

In this instance Scanlan's prediction was very close to the actual student tally; of 606 respondents, 558 (92.1%) chose the doctor.

The fourth question on forms 2, 4, 6, and 6A varied and Mr. Scanlan made slightly different kinds of predictions concerning them.

4. As a thinker, Dr. Stockmann is: (Form 2)

a. _____a scientific genius
b. _____a poetic genius
c. _____brilliant but unrealistic
d. _____an eccentric
e. _____a muddle-headed fool

Scanlan called three of the choices (b, c, and d) appropriate and the other two (a and e) inappropriate. He rated the five and predicted a percentage of student responses as follows:

c. best response - 35%
b. next best - 15
d. - 15
e. - 20
a. least appropriate - 15

The relationship of this prediction to the actual response recorded from student questionnaires is noted below.

RESPONSE	DIRECTOR'S RANK ORDER	PREDICTED PERCENTAGE	NUMBER RESPONDING	ACTUAL PERCENTAGE	STUDENT RANK ORDER
c. brilliant but unrealistic	1	35%	77	49.7%	1
b. a poetic genius	2	15	10	6.4	4
d. an eccentric	3	15	11	7.1	3
e. a muddle-headed fool	4	20	1	0.6	5
a. a scientific genius	5	15	56	36.1	2

Here almost 50% of the respondents agreed with the director's top choice, but the choices of the other 50% are intriguing. Note that even though Mr. Scanlan felt "muddle-headed fool" was inappropriate he expected as much as 20% of the students to select it. In actuality only one out of 155 respondents did. On the other hand the response he labeled as "least appropriate" (a scientific genius) got the second highest number of responses. This and the choice Scanlan designated as "best" accounted for over 85% of all the responses. It is probable that, for this question, many of the discrepancies between the predictions and the actual responses can be explained by the likelihood that the terms used in the question had different connotative weights in the minds of the director and the students. And it should be noted that 63.2% of the students made an "appropriate" response which is about what Scanlan expected.

4. As a man, Dr. Stockmann is: (Form 4)

a. _____courageous
b. _____foolhardy
c. _____self-sacrificing
d. _____self-centered
e. _____generous

In assessing this question Mr. Scanlan described responses a, b, and d as "acceptable" and c and e as "less acceptable." His rank ordering and predictions on percentages and the actual percentages of student responses are as follows:

RESPONSE		DIRECTOR'S RANK ORDER	PREDICTED PERCENTAGE	NUMBER RESPONDING	ACTUAL PERCENTAGE	STUDENT RANK ORDER
a.	courageous	1	40%	74	57.4%	1
d.	self-centered	2	20	8	6.2	4
b.	foolhardy	3	20	5	3.9	5
e.	generous	4	10	10	7.8	3
c.	self-sacrificing	5	10	32	24.8	2

The relationship of the student responses to the director's predictions is amazingly similar to the relationship in the previous question. Again, Scanlan has not anticipated the strong response to the least acceptable choice but a sizeable majority of students (67.5%) have chosen "acceptable" responses. What is interesting here is the fact that Stockmann's egotism and bullheadedness apparently did not strike students as being dominant characteristics even though the director considered them so. This observation is somewhat reinforced by student responses to the next question.

4. In holding a public meeting to publicize the poisoned water at the Springs, Dr. Stockmann was behaving: (Form 6)

a. _____courageously
b. _____foolishly
c. _____public spiritedly
d. _____egotistically
e. _____idealistically

In reviewing the fourth question on Form 6 with Mr. Scanlan we decided that it was ambiguously worded, and so we created Form 6A.

4. In deciding to call a public meeting to publicize the poisoned water at the Springs, Dr. Stockmann was behaving: (Form 6A)

a. _____courageously
b. _____foolishly
c. _____public spiritedly
d. _____egotistically
e. _____idealistically

This change in wording focused the students' attention on the doctor's decision rather than his actions at the meeting. Mr. Scanlan did not predict a percentage of responses on this item. Instead, he predicted the rank order the students would give to the responses (all of which are acceptable, according to Scanlan) and then described the rank order he would give. The director's predictions and opinions are listed below next to the actual responses we collected.

RESPONSE	DIRECTOR'S PREDICTION OF STUDENT RANK ORDER	ACTUAL STUDENT RANK ORDER	NUMBER OF RESPONSES	PERCENTAGE OF ACTUAL RESPONSES
a. courageously	1	1	52	40.0%
e. idealistically	2	3	24	18.5
c. public spiritedly	3	2	39	30.0
d. egotistically	4	4	8	6.2
b. foolishly	5	5	7	5.4

RESPONSE	DIRECTOR'S PERSONAL RANK ORDER	ACTUAL STUDENT RANK ORDER	PERCENTAGE OF ACTUAL RESPONSES
e. idealistically	1	3	18.5%
d. egotistically	2	4	6.2
c. public spiritedly	3	2	30.0
a. courageously	4	1	40.0
b. foolishly	5	5	5.4

In this instance Mr. Scanlan was quite accurate in his rank order prediction and apparently expected that students would not pick "egotistically" even though as a director he personally believed this was a strong motivation for Stockmann's action.

Out of curiosity we tabulated the responses to the earlier form of the question (Form 6) which we had decided was ambiguous because it could refer either to the doctor's actions before the meeting or during the meeting. The actual student responses were very similar to those for Form 6A except, curiously the rank order of "idealistically" and "public spiritedly" were reversed:

	FORM 6			FORM 6A		
RESPONSE	RANK ORDER	NUMBER OF RESPONSES	PERCENTAGE OF RESPONSES	RANK ORDER	NUMBER OF RESPONSES	PERCENTAGE OF RESPONSES
a. courageously	1	61	44.8%	1	52	40.0%
e. idealistically	2	35	25.7	3	24	18.5
c. public spiritedly	3	29	21.3	2	39	30.0
d. egotistically	4	8	5.9	4	8	6.2
b. foolishly	5	3	2.2	5	7	5.4

What is intriguing here is that we would have expected a slight increase in the choices "foolishly" and "egotistically" if some of the students had the doctor's actions during the meeting in mind. In fact a smaller percentage made these choices for the ambiguous form of the question.

There were only two questions on Forms 3, 5, and 7; the first was merely a triggering question for the second which called for an open-ended response. It will be easiest to discuss each of these forms separately.

The questions on Form 3 were as follows:

1. Suppose Dr. Stockmann and Mayor Stockmann were running for mayor, which of these two men would you vote for?

   a. _____Dr. Stockmann
   b. _____Mayor Stockmann

2. Would you have any reservations about how the man you chose above might conduct himself in office? If so, what kinds of reservations? (Write your opinions in the spaces provided.)

   a. _____no reservations
   b. _____reservations such as: ______________________________

The first question is almost identical to the first question on Forms 2, 4, 6, and 6A and the director's prediction of 80% for Dr. Stockmann and 20% for the mayor remained the same.* The actual percentage of responses on this form alone were: 95.4% for Dr. Stockmann and 4.6% for the mayor. An interesting curiosity is the fact that not one girl out of a total of 93 cast her vote for the mayor.

Mr. Scanlan said he would like to have seen 95% of the students say they had reservations but felt he could only realistically expect that 80% of them would. He realized that most of the open-ended comments would be very general and not point to specific character traits, but he hoped that those which actually did would cite reservations such as:

1. For Dr. Stockmann: his undemocratic sentiments or his lack of organization.
2. For Mayor Stockmann: his catering to special interests or his lack of compassion.

Apparently Scanlan was not realistic enough. Only 47.4% of the respondents said they would have reservations about their choice. Six of the seven boys who selected the mayor expressed reservations. Of these six, two cited his excessive self-interest, another his irresponsibile behavior, and a fourth, his sacrifice of morality for expediency. The fifth writer misunderstood the question and cited reservations about Dr. Stockmann that led him to choose the mayor, and the sixth jokingly wrote in "reservations for Holiday Inn on Saturday, March 22."

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*The responses on Form 3 were averaged in with the responses on Forms 2, 4, 6 and 6A reported on page 399 above.

Of the 21 boys and 45 girls who followed their choice of Dr. Stockmann with a comment, ten boys and 32 girls misunderstood and cited qualities they liked about Stockmann. On the remaining 24 forms the following negative characteristics were mentioned:

Quality	Times mentioned		
	Boys (N=11)	Girls (N=13)	Total (N=24)
Lack of organization, impulsiveness, reliance on emotions	4	7	11
Undemocratic sentiments, indifference to the majority	3	4	7
Radical views	3	2	5
Too idealistic	2	2	4
Too impractical	1	2	3
Too self-centered	2	1	3
Dishonest	-	2	2
Inexperienced	1	-	1

The totals sum up to more than 24 because some students cited more than one negative characteristic.

An assessment of the responses to this question leads to three generalizations. 1) The question itself apparently did not provoke the kinds of responses we hoped it would. When close to 2/3 of the students who make comments misunderstand the directions, something is wrong and it can be assumed that some of the people who checked "no reservations" did so because they didn't understand what was being asked for. 2) Even granting the question's shortcomings, it is disappointing that so few students took the opportunity to express some reservations. This would indicate that many youngsters failed to see significant flaws in Stockmann's character and that the director and/or author had not made them feel uncomfortable with the hero. Or it suggests that over half the students have not learned to pick up nuances of interpretation and characterization in the theatre. 3) On the other hand, those students who have developed this skill apparently have keen perceptions for (with the exception of the two people who cited Dr. Stockmann's lack of honesty) their observations are valid and support the expectations of the director.

The questions on Form 5 were as follows:

1. If you were having a part at your house and had to choose between inviting Dr. Stockmann and Mayor Stockmann, which of these two men would you choose not to invite?

a. _____Dr. Stockmann
b. _____Mayor Stockmann

2. What characteristics of the two men led you to the choice you made?

____

The first question here is a little different from question #3 on the earlier forms and Mr. Scanlan predicted that 10% would choose not to invite Dr. Stockmann, 90% would snub the mayor. He said he would hope for an even larger percentage (20%) to decide against inviting the doctor. In identifying the characteristics he hoped perceptive students would cite, Scanlan felt the mayor's coldness should be the most frequently mentioned trait followed by his egocentricity. He said the objectionable traits of the doctor which students might most legitimately point to are his egocentricity and his tendency to talk too much.

In this case the students' response was closer to what Scanlan hoped for than to what he predicted; 17.6% chose not to invite the doctor. Once again the boys were less enarmored with the hero than the girls; 14 out of 58 (24.1%) of them checked the doctor rather than the mayor whereas only 12 out of 90 girls (13.3%) did so. There were indications in the open responses to the second question that the negative phrasing of the initial question (". . .which of these two men would you chose not to invite?") misled a few of the students, but it would seem safe to assume that at least 15% of the respondents meant to exclude the doctor from their party.

Only nine (6.1%) of the 148 student respondents failed to make some comment in answer to the second question. However, as we anticipated, a great many of the comments were very general and not related to each individual's acceptability at a party. In trying to match student feelings against Mr. Scanlan's predictions we eliminated comments like "Mayor Stockmann was a greedy man and wanted everything for himself whereas Dr. Stockmann wanted to do things for the betterment of the people," because it seemed clear the student was rejecting the mayor for his overall political attitudes rather than for a personal characteristic which would make him unwelcome at a party. On the other hand we included comments like, "The mayor was a hypocrite and a person who could not do what his own mind told him," because this might possibly be a personal as well as political characteristic. Fortunately, these weren't the only kinds of responses we had to chose from. Some came directly to the point: "Mayor Stockmann doesn't eat or enjoy eating very much. He doesn't laugh very often. Dr. Stockmann would be more fun at a party." All told, we ended up by including only 74 student forms in the tally on the following page.

Objectionable Traits of the Mayor	Times Mentioned		
	Boys (N=17)	Girls (N=50)	Total (N=67)
Generally cold: pompous, stiff, dull humorless, unfriendly	9	11	22
Generally unpleasant: mean, grouchy negative attitude	3	16	19
Self-centered	4	14	18
Conservative opinions; closed mind	4	8	12
Conservative way of life: habits, tastes	1	9	10
Hypocritical; dishonest	3	7	10

Objectionable Traits of Dr. Stockmann	Times Mentioned		
	Boys (N=3)	Girls (N=4)	Total (N=7)
Hyper-critical, out to make trouble, bullheaded, harsh	1	3	4
Radical views	1	1	2
Tactless, irrational	-	1	1
Self-centered	1	-	1

Mr. Scanlan seems to have been quite accurate in his predictions about the mayor, but once again it appears that students were not quick in noting complexities and flaws in the doctor's personality.

The questions on Form 7 are as follows:

1. If you were the chairman of a committee making recommendations about a new school curriculum, would you rather have Dr. Stockmann on your committee or his brother, the mayor?

   a. _____Dr. Stockmann
   b. _____Mayor Stockmann

2. What characteristics of the two men led you to the choice you made?

   ____

Director Scanlan's predictions concerning the response to question 1 were that 95% would choose Dr. Stockmann, 5% the mayor. He said he would like to see a little less of an overwhelming choice for the doctor, perhaps only 80%. In the open-ended responses he hoped some students would cite specific characteristics which reflected Dr. Stockamnn's progressiveness or the mayor's sense of orderliness and political tact.

The actual tally of responses is about as close as it could be to the director's prediction. Only five people (again all boys!) out of 145 (3.4%) chose Mayor Stockmann in preference to the doctor; two others refused to make a choice, and a third wrote in that she didn't understand the questions. All the rest (94.5%) chose Dr. Stockmann. A tally of their reasons for choosing the doctor is listed below.

Positive Qualities of Dr. Stockmann	Times Mentioned		
	Boys (N=52)	Girls (N=93)	Total (N=145)
Honesty, sense of fair play, lack of self interest, concern for the common good	23	37	60
Independence, ability to stand up for what he believes, courageousness, outspokenness	16	39	55
Progressive or liberal attitudes, openness to change	11	16	27
Intelligence, ability to generate good ideas, reasonableness	-	10	10
Human understanding; interest in other individuals	3	6	9
Vague miscellaneous statements	2	9	11

In addition, 39 of the students commented in some way about the unacceptability of the mayor.

Of the five boys who chose the mayor, four cited his political tact, knowhow or realism; the fifth said he seemed intelligent. Two of the five pointed to flaws in the doctor.

Again, the responses seem to indicate that the students were less aware of the doctor's shortcomings than Scanlan would like them to have been even though he was very accurate in his predictions about their response.

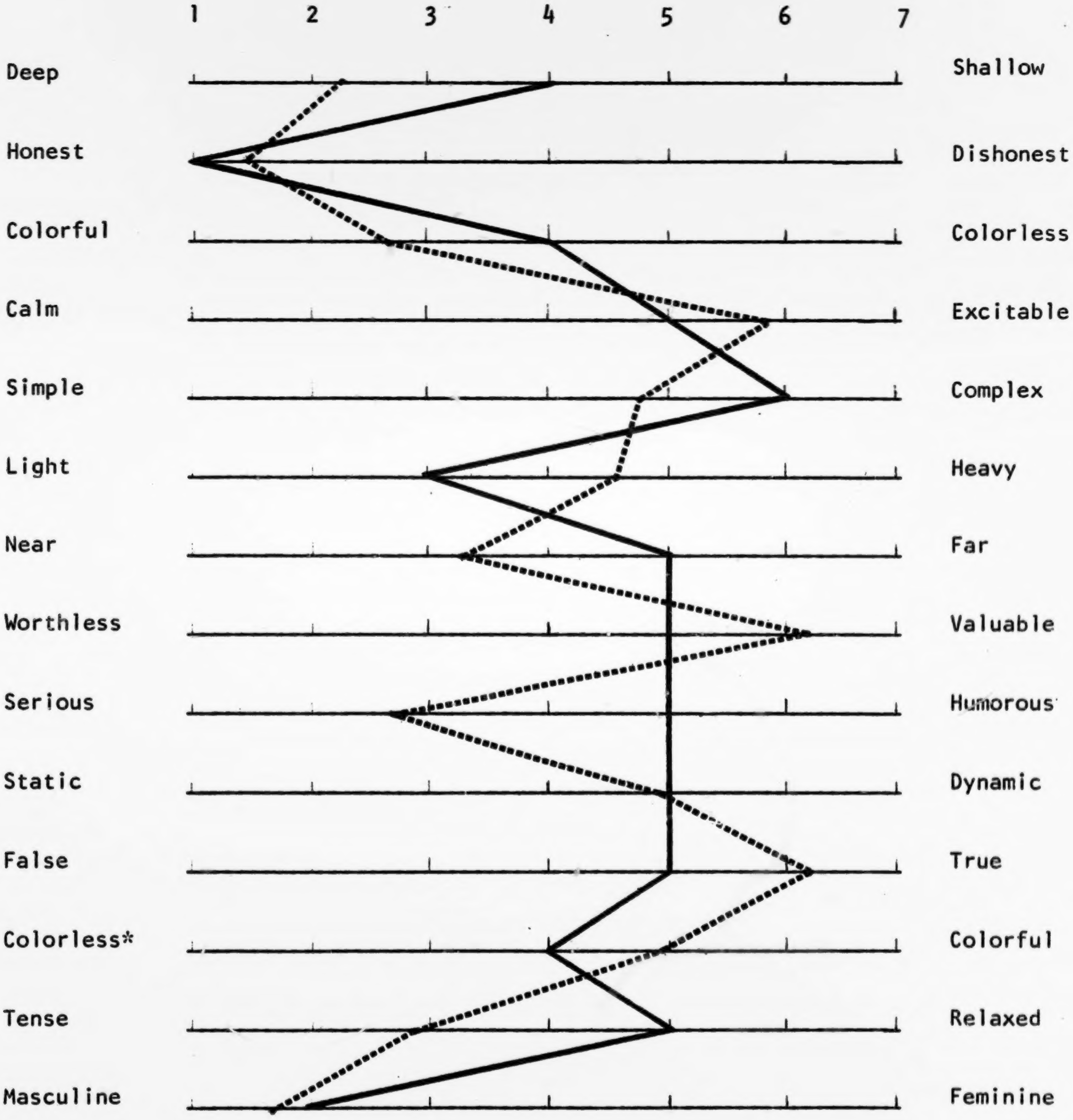
Form 1 was the only one which Mr. Scanlan did not make any predictions about. It is a semantic differential scale which we used as a means of measuring student responses against those of the author/director. The students were asked to think about Dr. Stockmann in the production of An Enemy of the People they just saw and mark where they would place him on the line between each pair of opposite words. The directions concluded: "A mark in the center space means that you cannot decide between the two words, that you find the pair of words totally inappropriate, or that you don't know what the words mean.... This is not a test and there are no right or wrong answers." One hundred thirty-four students completed the form and their responses were averaged and plotted on a graph which appears on the following page. The vertical lines on the graph represent the spaces on the questionnaire form and are numbered 1-7. Mr. Scanlan's response to this same form is also plotted on the graph.

The graph may serve as a summary to the entire study. There is considerable correspondence between director and audience; in only four out of eleven instances do their judgments about Dr. Stockmann veer toward opposite choices (on three additional occasions Scanlan chose the neutral fourth space). Likewise, there has been a considerable correspondence between the audience responses we measured (both overt and written) and those Mr. Scanlan anticipated. On the whole he made accurate predictions of audience reactions. However, there are strong indications that he did not fully succeed in conveying some of the key concepts he wished to convey about the central character, Dr. Stockmann. He saw Stockmann as a complex individual, fallible as well as heroic, laughable as well as appealing, egoistic as well as altruistic. It is interesting to note on the semantic differential graph that though Scanlan indicated Dr. Stockmann was more complex than his student audience did, he did succeed somewhat in that the students favored "complex" as a choice a bit more strongly than they did "simple." He was not as successful, however, in making the students sense the humorous side of Stockmann's personality or, in a similar vein, in making him seem somewhat "light" or "relaxed." In short, Stockmann apparently remained more of a stereotype than Scanlan would have wished.

There are several possible explanations for the discrepancy between the student audiences' concept of the central character and the author/director's concept. First, the director may have overestimated the sophistication of the students and had his characters underplay certain subtle traits

A COMPARISON OF MEAN STUDENT RESPONSES WITH THOSE OF THE DIRECTOR, DAVID SCANLAN

DR. STOCKMANN IN THIS PRODUCTION OF AN ENEMY OF THE PEOPLE



* This item was intentionally repeated as a means of checking the consistency of the responses.

┅┅┅┅ Students

——— Scanlan

that needed greater emphasis. Or perhaps the actor who played Dr. Stockmann did not have as complex a personality in mind as the director did. A third possibility is that Ibsen created a much stronger stereotype than Scanlan realized either as translator or director and the character's speeches themselves belied the complexity of personality which Scanlan felt was there. Or perhaps a combination of these factors were operating. From the evidence we have, it seems that a lack of sophistication on the part of the students was the strongest deterrent to the director's being completely successful, but it is quite probable that the other factors contributed somewhat to the more stereotyped view of Stockmann that our instruments indicate the students had. Should a study of this nature be undertaken in the future, we recommend that better measures be taken to control for the variables of audience sophistication and actor's interpretation. Then, perhaps a more conclusive summary would be possible.

A STUDY OF THE EFFECTS OF THE NEW ORLEANS TOURING SHOW

In the spring of 1968 CEMREL was asked by the Educational Supervisor in New Orleans to measure the impact of a special program she was planning as an introduction to the repertory company's 1969 production of "The Chairs" and "The Bald Soprano." The program would be a departure from the usual pre-performance preparation recommended by the supervisor; instead of each student receiving copies of the plays, reading them, and discussing them in class, playbooks would not be distributed and it would be recommended that in this instance the plays not be read. "The Chairs" and "The Bald Soprano" represent a form of theatre generally referred to as Theatre of the Absurd, and because of their unconventional plot structure, disjointed dialogue, and high reliance on verbal and visual theatrics the supervisor felt that the best approach would be to let the final plays of the 1968-69 season register first as a personal experience in the theatre. Then, following the productions the English teachers could discuss this new form of contemporary theatre and the plays themselves at any one of several levels of sophistication depending upon the interest and abilities of the students.

However, the supervisor also felt that, because the two Ionesco one-act plays would be so different from the kind of theatre the students had been accustomed to viewing, some sort of preliminary preparation was called for. As a result she conceived of a special assembly program which eventually came to be referred to as the Touring Show. The program was to be a dramatization which utilized various media and related Theatre of the Absurd to other forms of modern abstract artistic expression, especially painting, sculpture, and music. The supervisor wanted the Touring Show itself to have an abstract and absurd-like structure and hoped that in this way it would show students what they might expect at the same time as it told them about Theatre of the Absurd.

It was on the issue of where the line should be drawn between "show" and "tell" that the supervisor ran into conflict with the people she had first asked to write the script and to direct the Touring Show. Both the author, a teacher and free lance writer, and the director, a member of the repertory company who was working with the author, felt the program should avoid being didactic and rely primarily on "showing" students what to expect at the theatre. The supervisor felt something more concrete was needed; the students and most of their teachers as well would be seeing a different form of theatre for the first time, and she felt it was important that they be given a few generalizations about this type of play before they attended the theatre. The supervisor considered the script that was initially submitted unsatisfactory, and the end result of the conflict was that a new writer and different director were contracted to produce the show.

In addition to the original scripters several members of the theatre company who had no connection with either the original or the final script questioned whether the money expended on that program was money well spent. They felt that, even though Ionesco's plays were unusual in form, they were fairly self-explanatory; they believed it was, after all, the actor's business to make the plays understandable. This attitude is clearly expressed in the producing director's summary statement about the Educational Laboratory Theatre Project which is printed elsewhere in this End-of-Year Report (p.135). Through the incidents surrounding the creation of the Touring Show accented this difference of opinion between the educational and theatrical partners in the ELT Project, it is a very natural difference which CEMREL had observed on numerous occasions. CEMREL's Experimental Teaching Study (see p.378) was designed in part to contrast the empirical effects of concentrated study prior to play attendance versus no preparation at all. It seemed wise in this case, then, to try to determine if the students themselves felt enriched by the Touring Show and if the specific generalizations the Educational Supervisor wanted to make about Theatre of the Absurd actually were made. That is, would the students have these generalizations in mind one week later when they viewed the production of "The Chairs" and "The Bald Soprano"?

The easiest way to find out if the students themselves felt enriched by the Touring Show was to ask them directly. The first two questions of a questionnaire distributed to one randomly chosen busload of students after each performance of the Ionesco one-acts read as follows:

1. About a week ago there was an assembly program at your school related to the plays "The Chairs" and "The Bald Soprano." Did you attend the assembly program?

    a. _____Yes
    b. _____No

2. If you did, do you feel it helped prepared you to understand better what was going on in the plays you have just seen?

    a. _____Yes, definitely
    b. _____Yes, somewhat
    c. _____No, not very much
    d. _____No, not at all

Three of the 585 students answering "yes" to the first question did not respond to the second one. The remainder indicated their feelings in the following way.

RESPONSE		NUMBER	PERCENT OF TOTAL
a. Yes, definitely		149	25.6%
b. Yes, somewhat		303	52.1
c. No, not much		94	16.2
d. No, not at all		36	6.2
	TOTAL	582	100.0%

When this response was tabulated separately for boys and girls the percentages in each case were almost identical with those reported above. When it was tabulated separately by grade level the percentages remained comparable but the older students tended to respond "Yes, definitely" more frequently than the younger ones (Seniors: 28.2%, Juniors: 26.1%, Sophomores: 21.5%).

What is clear in all the tabulations is that a large majority of the students (77.7%) felt that the Touring Show was a useful device in preparing them for the repertory production.

Of course, the real test of the effectiveness of the Touring Show is not whether the students thought they learned something by attending the program, but rather whether they could give evidence that they had learned something. Measuring the retention and application of generalizations made in an assembly program is a much more difficult matter than sampling student opinion. However, CEMREL made an attempt--first by determining what concepts the Touring Show was trying to teach, then by devising questions which might test the students' application of those concepts to the production, and finally by administering the questions to random groups of students (some of whom had seen the Touring Show and others who had not) immediately after they viewed "The Chairs" and "The Bald Soprano."

In addition to the students who answered "no" to the question about their attendance at the assembly program, there were about ten schools which did not request or had to cancel the pre-performance Touring Show, so CEMREL had a fairly substantial control group of non-viewers to choose a sample from.

Shortly before the Touring Show visited the first school on its schedule the Educational Supervisor sent CEMREL a statement which identified three generalizations that the assembly program would be stressing:

1. Ionesco has created a new form or structure for his play.

2. Life as seen by Ionesco presents restrictions, inconsistencies, and dilemmas that man cannot resolve.

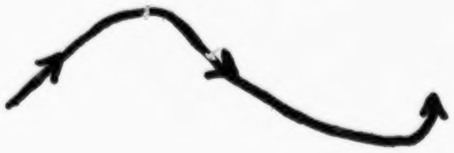
3. Ionesco tells us in "The Bald Soprano" that people don't really communicate.

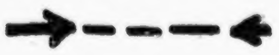
She also suggested questions which might indicate whether the students were using these generalizations in thinking about the plays after seeing them. CEMREL used some of her suggestions and devised some additional questions which met with her approval.

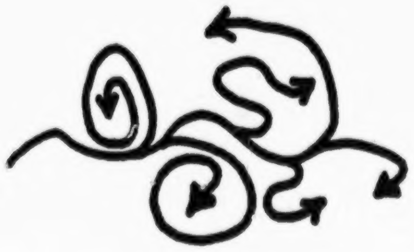
Because the questions would be answered by students on busses returning to their schools after the performance, it was necessary to keep the number of questions to a minimum. Consequently six different questionnaire forms were used. Only one question related to a generalization stressed by the Touring Show appeared on each questionnaire form.

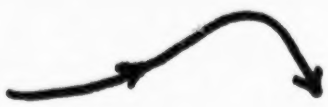
To measure the students perceptions about the unusual plot structure of "The Bald Soprano" the following question was used on one form of the after-theatre bus questionnaires and distributed to a total of 162 students during the run of the plays:

> Which of the following diagrams do you feel best characterizes the plot of "The Bald Soprano"?



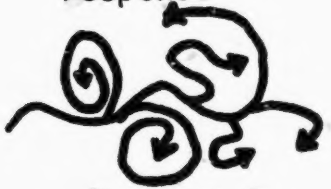
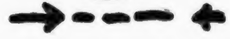
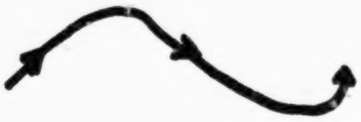
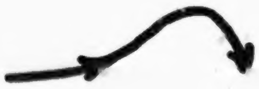




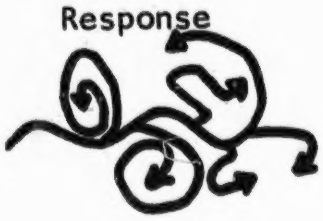
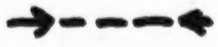
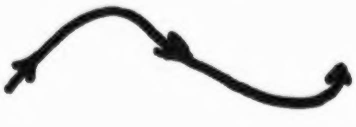
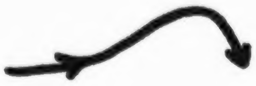


Of the four choices CEMREL and the Educational Supervisor agreed that the most appropriate would be the lower left one because of its suggestion of convoluted plot lines that dead end and turn back on one another. And the least appropriate would be the lower right one which comes close to representing the traditional diagram of a dramatic plot: rising action, climax, falling action. Of the other two choices the upper right one seemed slightly more acceptable because it possibly reflects the fragmentation of the plot with the last fragment pointing back to the first and it also suggests the absence of any rising and falling action. Of course, the question is highly abstract and 11 students were totally baffled by it and left it blank. One of them wrote, "Only a nut would answer this question." Ten other students read the four diagrams as only two choices and circled either both figures on the right side or both on the left. Tabulations of those responses that did indicate a single choice read as follows:

RESPONSES OF STUDENTS WHO SAW THE TOURING SHOW[1]

Response		Number Responding	Percent of Total Responding
	(most appropriate)	55	72.4%
		6	7.9
		14	18.4
	(least appropriate)	1	1.3
	TOTAL	76	100.0%

RESPONSES OF ALL STUDENTS WHO DIDN'T SEE THE TOURING SHOW

Response		Number Responding	Percent of Total Responding
	(most appropriate)	50	76.9%
		9	13.8
		6	9.2
	(least appropriate)	0	0.0
	TOTAL	65	99.9%

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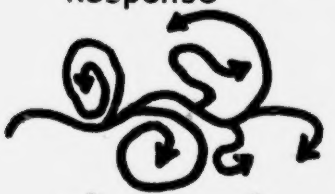
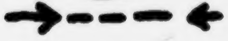
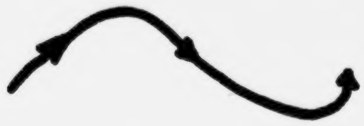
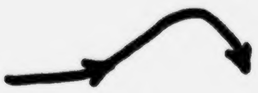
[1] Except for those instances in which inspection of the data clearly showed there was no possibility of significant variation, χ^2 was computed for the data given in each of the tables in this report; its value approached significance ($P = .05$) in only two cases, which are reported later. In all other cases, trends and differences may be taken to be non-significant.

RESPONSES OF STUDENTS FROM SCHOOLS WHICH DID NOT REQUEST THE TOURING SHOW

Response	Number Responding	Percent of Total Responding
	39	79.6%
	5	10.2
	5	10.2
	0	0.0
TOTAL	49	100.0

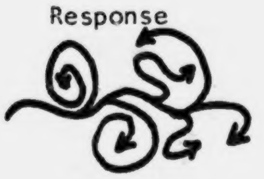
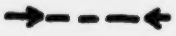
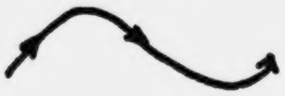
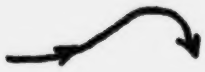
The above results are contrary to what one might expect (or at least to what the Educational Supervisor probably expected). If the categories are collapsed, as in the following contingency table, χ^2 approaches significance ($\chi^2 = 3.051$, 1df; $.10 < P > .05$). Students who did not see the Touring Show were more likely to choose acceptable responses than those who did see the show.

		Saw Show	Did Not See Show
Response	Acceptable	61	59
	Unacceptable	15	6

One interpretation of the data would be to say that the Touring Show gave students the impression that Theatre of the Absurd has a more logical pattern than their intuitions would tell them upon first viewing a play of this sort; therefore some rejected the most chaotic of the diagrams.

A further analysis of the data seems to be called for. One way to look more closely at the responses would be to separate those who answered "Yes, definitely" to the question which asked "Do you feel [the Touring Show] helped prepare you to understand better what was going on in the plays you have just seen?" from those who answered less emphatically or negatively. The tabulations below indicate that, for this form, the "Yes, definitely" group consists of only 17 students of the 76 who saw the Touring Show, too small a sample to draw any valid generalizations from.

RESPONSES OF STUDENTS WHO SAW THE TOURING SHOW ANALYZED IN
TERMS OF THEIR ASSESSMENT OF ITS USEFULNESS IN AIDING UNDERSTANDING

Response	Students Saying, "No, not at all"	Students Saying, "No, not much"	Students Saying, "Yes, somewhat"	Students Saying, "Yes, definitely"
	1	13	32	9
	0	0	3	3
	1	1	7	5
	0	0	1	0
TOTAL	2	14	43	17

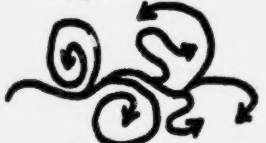
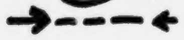
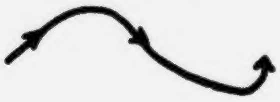
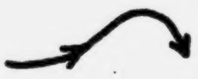
However, if a generalization were to be drawn it would have to be that the student's assessment of the Touring Show's usefulness has little relationship to his feeling for the plot structure of "The Bald Soprano."

Another variable which could substantially influence the sophistication of student responses is the relative amount of classroom preparation and study that preceded the viewing of the plays in spite of the supervisor's suggestion that, in this instance, teachers wait until after the performance to discuss the plays. CEMREL had included on each questionnaire form the following item:

> Did you in any way study about the plays in your English class before you came to see them?
>
> a. _____Yes, we read and discussed the plays
> b. _____Yes, our teacher told us something about them
> c. _____No, our teacher mentioned the plays but didn't really give us any background or preparation
> d. _____No

In general we learned that a higher percentage of students in schools which did not request the Touring Show (35.2%) read and discussed the plays before seeing them than did students in schools which viewed the Touring Show (10.8%). This might lead to the hypothesis that the relative amount of classroom study had a greater influence on the students' perception of structure than the Touring Show did. However, this hypothesis is not borne out by the following tabulations.

RESPONSES OF ALL STUDENTS ANALYZED IN TERMS OF AMOUNT
OF REPORTED PRE-PERFORMANCE CLASSROOM ACTIVITY

Activity Reported: / Response	No Class-Room Study	Only Brief Mention of Plays	Brief Discussion	Plays Read and Discussed	Information Not Reported
	28 (82.4%)	24 (66.6%)	40 (75.5%)	11 (68.8%)	2
	4	5	3	3	
	2	7	9	2	
	0	0	1	0	
TOTAL	34	36	53	16	2

If these small samples are at all representative, increased classroom preparation appears to have little influence on the students' likelihood of choosing the most appropriate response.

It is reasonable to conclude that the Touring Show did not significantly enhance student perceptions about the unusual plot structure of Ionesco's play, and one might even argue that it had an adverse effect.

Slightly more encouraging data was generated by the question which was designed to measure student awareness of the second generalization stressed in the Touring Show. That generalization was: "Life as seen by Ionesco presents restrictions, inconsistencies, and dilemmas that man cannot resolve." The question read as follows:

> In a boy meets girl, boy wants girl plot, what ending would best suit Ionesco?
>
> a. _____Boy gets girl
> b. _____Atom Bomb destroys world
> c. _____Girl rejects boy
> d. _____They live happily ever after
> e. _____Boy gets girl and discovers he hates her

Three of the five choices above were considered acceptable; two were deemed inappropriate. The choice which best reflects the irresolvable dilemmas and inconsistencies of life is "e." Next would probably be "b" and then "c." "Boy gets girl" is inappropriate because it fails to reflect a dilemma or restriction, and "They live happily ever after" is even more inappropriate in that it suggests an oversimplified (rather than impossible) resolution.

A total of 168 students responded to this item which appeared on one of the six bus questionnaire forms; 97 of them had seen the Touring Show and 71 had not. The following tables indicate their responses.

RESPONSES OF STUDENTS WHO SAW THE TOURING SHOW

Response	Number Responding	Percent of Total Responding	
e. Boy gets girl and hates her (most appropriate)	39	40.2%	60.8% acceptable responses
b. Atom bomb destroys world	14	14.4	
c. Girl rejects boy	6	6.2	
a. Boy gets girl	18	18.6	
d. Live happily ever after (least appropriate)	20	20.6	
TOTAL	97	100.0%	

RESPONSES OF ALL STUDENTS WHO DIDN'T SEE THE TOURING SHOW

Response	Number Responding	Percent of Total Responding	
e. Boy gets girl and hates her	26	36.6%	60.5% acceptable responses
b. Atom bomb destroys world	12	16.9	
c. Girl rejects boy	5	7.0	
a. Boy gets girl	19	26.8	
d. Live happily ever after	9	12.7	
TOTAL	71	100.0%	

A comparison of these two tables indicates that students who saw the Touring Show gave a higher percentage of most appropriate responses, and a fractionally higher percentage of acceptable responses. However, the difference in percentages are statistically non-significant ($\chi^2 = .001$, 1df; $P > .90$). The second table includes responses from twelve students whose schoolmates saw the Touring Show and may have discussed it with them; when those 12 responses are excluded the contrast between Touring Show viewers and non-viewers is more pronounced:

RESPONSES OF STUDENTS FROM SCHOOLS
WHICH DID NOT REQUEST THE TOURING SHOW

Response	Number Responding	Percent of Total Responding	
e. Boy gets girl and hates her	19	32.2%	55.9% acceptable responses
b. Atom bomb destroys world	9	15.2	
c. Girl rejects boy	5	8.5	
a. Boy gets girl	17	28.8	
d. Live happily ever after	9	15.2	
TOTAL	59	99.9%	

But, again, the differences are statistically non-significant ($\chi^2 = .363$, 1df; $P > .50$), and one must conclude that the Touring Show did not measurably add to the students' insight about Ionesco's sense of "inconsistencies and dilemmas that man cannot resolve."

It is interesting to note that the second most popular response of Touring Show viewers is the least appropriate choice and the third most popular is also inappropriate. Again one who valued the Touring Show might be tempted to hypothesize that those students who indicated that seeing the Touring Show was an aid to their understanding may in fact be the ones who demonstrated an understanding of Ionesco's view of life and the ones who indicated that it wasn't much help were in fact somewhat confused by it and tended to choose inappropriate responses to the "Boy meets girl" question. However, such was not the case as the following tables indicate:

RESPONSES OF STUDENTS WHO SAW THE TOURING SHOW IN TERMS
OF THEIR ASSESSMENT OF ITS USEFULNESS IN AIDING UNDERSTANDING

Response	Students saying "No, not at all"	Students saying "No, not much"	Students saying "Yes, somewhat"	Students saying "Yes, definitely"
e. Boy gets girl and hates her	5	9	16	9
b. Atom bomb destroys world	2	2	6	3
c. Girl rejects boy	1	2	2	1
a. Boy gets girl	2	3	11	2
d. Live happily ever after	0	1	15	4
TOTAL	10	17	50	19

One student who chose "b" failed to indicate his assessment of the Touring Show usefulness.

A glance at the two extremes reveals that 50% of the students who said the Touring Show was no help at all chose the most appropriate response and slightly less than 50% of the students who felt the assembly program definitely was helpful made the same choice. Since percentages can be misleading when such small numbers are involved, the four groups in the above table are reduced below to just "no's" and "yes's."

Response	Students Saying "No"		Students Saying "Yes"	
	N	%	N	%
e. Boy gets girl and hates her	14	51.9%	25	36.2%
b. Atom bomb destroys world	4	14.8	9	13.0
c. Girl rejects boy	3	11.1	3	4.4
a. Boy gets girl	5	18.5	13	18.8
d. Live happily ever after	1	3.7	19	27.5
TOTAL	27	100.0%	69	99.9%

In this case, there is a significant relationship between the number of acceptable responses and student assessment of usefulness ($\chi^2 = 4.734$, 1df; $P < .05$)--but it is a negative one. More students who said the Touring Show was useful chose the inappropriate responses to this question!

		No	Yes
Response	Acceptable	21	37
	Unacceptable	6	32

A similar analysis in terms of the amount of classroom preparation students stated they received failed to reveal any clear patterns or trends related to choosing appropriate or inappropriate responses to the question.

The third generalization stressed in the Touring Show concerned Ionesco's belief that people today don't really communicate. A more sophisticated statement of his belief would be that language is an ineffective means of communication which often tends to hamper rather than aid mutual understanding. The question used to measure how well the Touring Show itself communicated these ideas (using both language and actions) read as follows:

> Ionesco has said his play "The Bald Soprano" is, in part, a play about language. Which of the following statements best describes what Ionesco has to say about language in the play?
>
> a. _____People will understand one another if they learn to talk things out.
> b. _____The need to communicate will never be satisfied through language.
> c. _____Language is the best way people today communicate.
> d. _____Some people don't know how to communicate effectively.

The most appropriate response (and the most sophisticated one) is "b". The final choice, "d," would be almost as good if the question were more directly about communication and if the response were worded, "Most people don't know how to communicate effectively." The other two responses are inappropriate in that they contradict Ionesco's feelings about language; "c" presents the strongest contradiction. An analysis of 162 student responses appears on the following page. The tables are similar to those used for the earlier questions.

RESPONSES OF STUDENTS WHO SAW THE TOURING SHOW

Response		Number Responding	Percent of Total Responding
b. Need to communicate not satisfied by language	(most appropriate)	26	25.5%
d. Some people don't communicate		51	50.0
a. People will...talk things out		13	12.7
c. Language is best means of communication	(least appropriate)	12	11.8
	TOTAL	102	100.0%

RESPONSES OF ALL STUDENTS WHO DID NOT SEE THE TOURING SHOW

Response	Number Responding	Percent of Total Responding
b. Need to communicate not satisfied by language	14	23.3%
d. Some people don't communicate	31	51.7
a. People will...talk things out	7	11.7
c. Language is best means of communication	8	13.3
TOTAL	60	100.0%

RESPONSES OF STUDENTS FROM SCHOOLS WHICH DID NOT REQUEST THE TOURING SHOW

Response	Number Responding	Percent of Total Responding
b. Need to communicate not satisfied by language	11	21.6%
d. Some people don't communicate	26	51.0
a. People will...talk things out	6	11.8
c. Language is best means of communication	8	15.7
TOTAL	51	100.1%

In this instance the percentages on the three tables are so close that it is difficult to make any valid distinctions. It is true that a slightly larger percent of students who saw the Touring Show picked the most sophisticated response, but it is also true that almost 75% of all the students selected appropriate responses. It seems safe to assume that Ionesco's attitudes towards language and communication were fairly self-evident in the production of "The Bald Soprano" itself. An analysis of the responses in terms of the students' assessment of the Touring Show's usefulness and in terms of the amount of classroom time devoted to the study of the plays again produced no significant differences which would further illuminate the data.

A fourth question obliquely measured the students' sensitivity to two of the above mentioned generalizations. It was phrased as follows:

> If the author of "The Bald Soprano" were to comment on the Paris peace talks, which of the following statements do you think would come closest to expressing his point of view?
>
> a. _____I have high hopes the talks will lead to an honorable settlement of the Vietnam conflict.
> b. _____The Viet Cong cannot be trusted.
> c. _____Most of the statements made by both sides are meaningless.
> d. _____I believe the choice of a round table for the talks was ridiculous.

Response "c" suggests not only that language (talk) has a tendency to confuse rather than clarify communication but also that life is full of irresolveable inconsistencies which make much of what we do and say meaningless. The CEMREL staff and the Educational Supervisor agreed that "c" was the most appropriate response. They also agreed that an acceptable response would be "d" in that it reflects a sense of the absurd elements in human affairs. The second response, "b," was deemed inadequate in that it had little apparent connection with Ionesco and merely represented a stock patriotic response. And the first response, "a," was considered least acceptable because it suggest an easy resolution to a dilemma and is a perfect example of the cliché-ridden use of language Ionesco ridicules in his play.

A total of 165 students answered this question and their responses are tabulated on the following page.

RESPONSES OF STUDENTS WHO SAW THE TOURING SHOW

Response		Number Responding	Percent of Total Responding
c. Statements by both... meaningless	(most appropriate)	55	59.1%
d. Choice of round table... ridiculous		19	20.4
b. V.C. cannot be trusted		11	11.8
a. High hopes...honorable settlement	(least appropriate)	8	8.6
	TOTAL	93	99.9%

RESPONSES OF ALL STUDENTS WHO DID NOT SEE THE TOURING SHOW

Response		Number Responding	Percent of Total Responding
c. Statements by both... meaningless		42	58.3%
d. Choice of round table... ridiculous		10	13.9
b. V.C. cannot be trusted		8	11.1
a. High hopes...honorable settlement		12	16.7
	TOTAL	72	100.0%

RESPONSE OF STUDENTS FROM SCHOOLS WHICH DID NOT REQUEST THE TOURING SHOW

Response		Number Responding	Percent of Total Responding
c. Statements by both... meaningless		34	59.7%
d. Choice of round table... ridiculous		8	14.0
b. V.C. cannot be trusted		6	10.5
a. High hopes...honorable settlement		9	15.8
	TOTAL	57	100.0%

As with the previous question, the percentage of all students choosing appropriate responses is so high that it seems logical to assume that the repertory "Bald Soprano" itself did an effective job of suggesting what Ionesco's point of view would be. But the percentages of students selecting two of the possible choices deserve a closer examination. First, a higher percentage of students who saw the Touring Show selected the response which stated, "...the choice of a round table...was ridiculous." This suggests that the Touring Show conveyed the idea that Ionesco was concerned with absurdities in modern life, which is perhaps a valid corollary to the generalization that life "presents restrictions, inconsistencies, and dilemmas that man cannot resolve." Also, a considerably lower percentage of these same students chose the least appropriate cliché response: "I have high hopes the talks will lead to an honorable settlement." One explanation might be that the Touring Show made its audience aware of Ionesco's suspicion of broad generalities and easy resolutions. (But all differences are non-significant.)

It is interesting to note that for this item there was again, no relationship ($\chi^2 = 0.327$, 1df; $P > .50$) between how useful students felt the Touring Show was and the percentage which chose the appropriate answers.

RESPONSES OF STUDENTS WHO SAW THE TOURING SHOW ANALYZED IN TERMS OF THEIR ASSESSMENT OF ITS USEFULNESS IN AIDING UNDERSTANDING

Response	Students Saying "No, not at all"	Students Saying "No, not much"	Students Saying "Yes, somewhat"	Students Saying "Yes, definitely"
c. Statements by both... meaningless	3	6	28	18
d. Choice of round table... ridiculous	3	3	10	3
b. V.C. cannot be trusted	0	3	7	1
a. High hopes...honorable settlement	1	1	4	2
TOTAL	7	13	49	24

And an analysis of responses in terms of the type and amount of classroom preparation revealed that the variable of reading the play before seeing does not seem to have influenced student responses to this item. The table below compares those who saw the Touring Show but did not read the play with those who neither saw the Touring Show nor read the play.

COMPARISON OF RESPONSES OF STUDENTS WHO DID NOT READ "THE BALD SOPRANO" BEFORE SEEING IT

Response	Saw Touring Show		Did not see Touring Show	
	N	%	N	%
c. Statements...meaningless	49	59.8%	30	53.6%
d. Table...ridiculous	17	20.7	10	17.9
b. Cannot trust V.C.	10	12.2	6	10.7
a. High hopes	6	7.3	10	17.9
TOTAL	82	100.0%	56	100.1%

This suggests that, in terms of the concepts this item was measuring, the Touring Show had no significant effects on students who had not read the play. When students who saw the Touring Show and did not read the play are compared with students who read the play but did not see the Touring Show, there are, again, no significant differences in the percentage of appropriate responses given ($\chi^2 = 0.438$, 1df; $P > .50$).

The same "no difference" finding holds when students who saw the show and did not read the play are compared to those who both read the play and saw the show ($\chi^2 = 0.359$, 1df; $P > .50$), although by this stage the cell entries in the contingency table drop below the level where the χ^2 is reliable.

Two other forms of the questionnaire included entirely different kinds of items. One was an open-ended question which was phrased as follows:

> Imagine for a moment that you are to lead a discussion of "The Chairs" in your English class tomorrow. What two or three aspects of the play do you feel are so important they should be included in the discussion?

The question was designed as another possible way of determining if the Touring Show influenced student thought. Would any who attended the assembly mention issues or incidents which had a relationship to the concepts stressed in the Touring Show? Would they have more pertinent ideas about where to begin a discussion than students who had not seen the Touring Show? It would not be realistic to expect much of a difference between the responses of students who did and did not attend the assembly program, but if there were differences, the question might add some insight about the effect of the Touring Show.

A total of 158 copies of this form of the questionnaire were distributed. Twenty-eight students indicated that they had read and discussed "The Chairs" in class, and since their comments would probably reflect what was said in the classroom rather than what was stressed by the Touring Show or implied by the repertory production, these responses were excluded from any tabulations. Of the remaining 130 respondents 79 saw the Touring Show and 51 did not. A slightly higher percentage (35% as opposed to 27%) of those who saw the Touring Show either left the question blank or wrote in a comment like "none" or "I didn't understand the play." So the Touring Show apparently did not give students a greater sense of security about venturing an opinion. However, a content analysis of the actual comments does reveal a slightly fuller awareness of general concepts related to Theatre of the Absurd on the part of

Touring Show viewers when compared to non-viewers. About 29% of the 51 Touring Show viewers made statements which might be said to touch on thematic concepts rather than specific details of the script, stage business, or scenery; only 19% of the 37 non-viewers made such statements. But the range of comments was not significantly different; both types of students commented on such matters as failures in communications, isolation and loneliness, and the lack of continuity in events or dialogue. Several Touring Show viewers also alluded to the theme of the meaninglessness (or shallowness or futility) of existence. Perhaps this was a generlization about Theatre of the Absurd that the Touring Show suggested even though it was not one the Educational Supervisor cared to emphasize. In sum this open-ended item yielded little new information except to suggest, once again, that generalizations about Theatre of the Absurd could be and were communicated to students by other agents as well as the Touring Show.

The second "different kind of item" alluded to earlier was a version of Osgood's semantic differential. Thirteen pairs of contrasting adjectives were listed on a page. The antonyms were separated by a line divided into seven spaces and students were directed: "Your job is to think about the conversation in the production of 'The Bald Soprano' and mark where you would place it on the line between each pair of words." Sample responses were shown and explained. There were, of course, no "most appropriate" or "unacceptable" responses on this form, but the mean responses of those who saw the Touring Show could be compared with the mean responses of those who didn't and any differences might then be examined more closely in terms of the Touring Show's content.

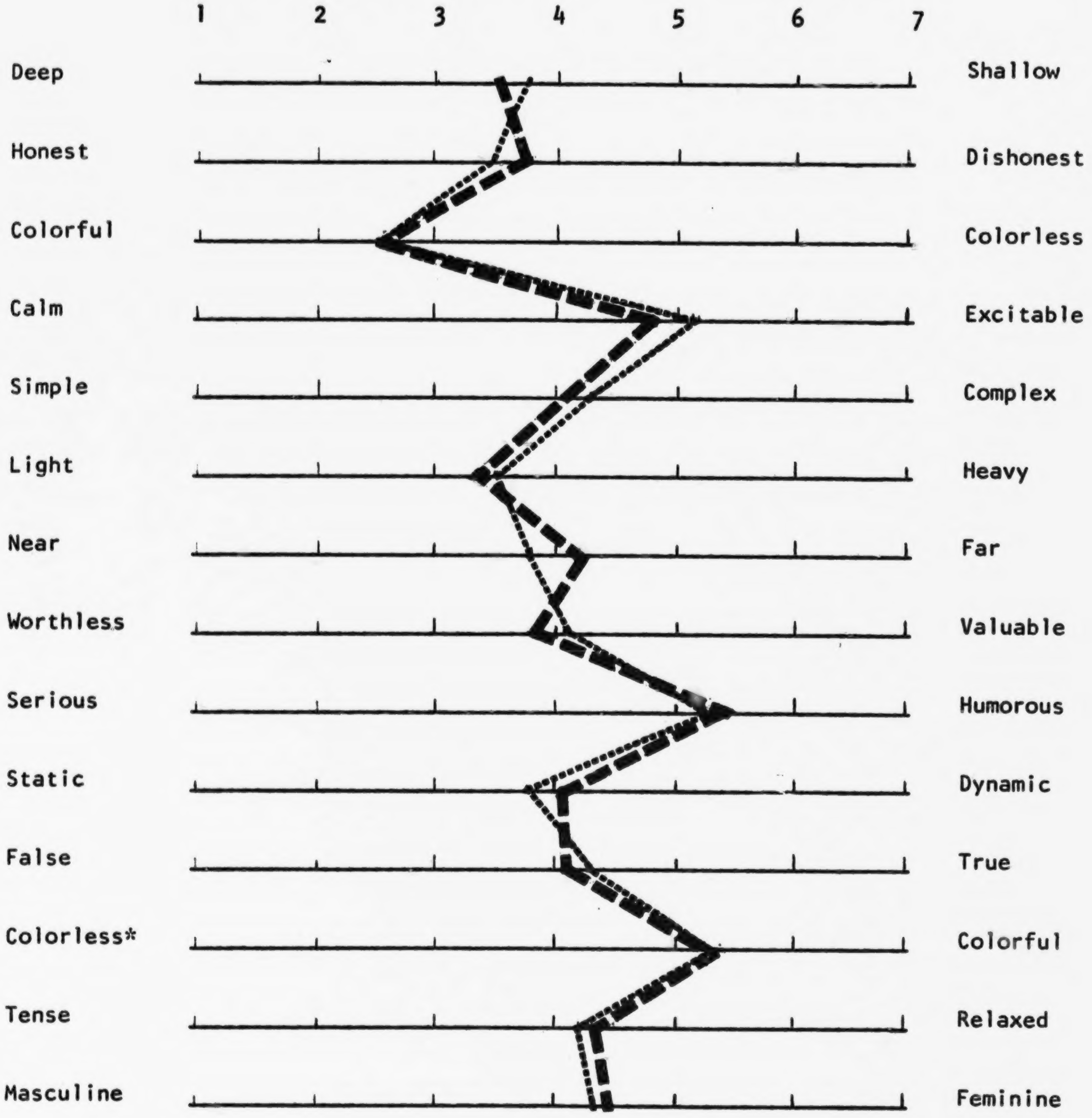
A total of 94 students who saw the Touring Show and 70 who did not completed these forms and the chart on the following page graphically represents the average response of each group. It is obvious at a glance that there are no significant differences and the only conclusion one can draw is that the Touring Show did not noticeably affect the way students viewed conversation in the production of "The Bald Soprano."

Almost all the items discussed so far, then, suggest that there is little difference in the cognitive awareness of those students who viewed the Touring Show as compared with those who didn't. The null hypothesis of this study would be that the Touring Show does not measurably change student attitudes and cognitions. The data so far does not enable us to reject that hypothesis.

One still might argue that, though the Touring Show did not demonstrably affect what the students learned, it very probably did affect how they felt about the plays they saw. After all, over 77% who saw the Touring Show said they felt it helped them understand the plays and there is a considerable amount of anecdotal and written testimony from both students and teachers which indicates that there was great enthusiasm for the Touring Show. Almost any observer who saw the student response at any one of the assembly programs would probably acknowledge that the Touring Show was a popular success. But that in itself does not necessarily mean that it effectually preconditioned students to enjoy the Ionesco one-acts.

A COMPARISON OF STUDENTS WHO SAW THE TOURING SHOW AND THOSE WHO DID NOT

CONVERSATION IN THIS PRODUCTION OF "THE BALD SOPRANO"



* This item was intentionally repeated as a means of checking the consistency of the responses.

▬ ▬ ▬ No Touring Show
-------- Touring Show

There were three additional items on four of the six bus questionnaire forms which attempted to get some kind of measure of student attitudes toward the plays they had just seen. The data collected from those items suggest that, if anything, the Touring Show had a negative effect on the students' attitudes toward the one-act plays. However, it would probably be more accurate to say they indicate that the Touring Show had little effect.

One of these items asked straight out, "Did you enjoy the plays you just saw?" Of the 395 students who saw the Touring Show 342 (86.6%) said they enjoyed "The Bald Soprano"; 87.8% (245 out of 279) of those who didn't see the Touring Show expressed a similar opinion. For "The Chairs" only 33.9% of the Touring Show viewers said they enjoyed it whereas 37.6% of the non-viewers expressed approval. It may be that the Touring Show built expectations up too high, a situation which would speak well for the Touring Show's own popularity but not too well for its achieving its objectives.

A second item asked students to rank the plays presented during the 1968-69 season in terms of enjoyment. Though the mean rank order varied for those who saw the Touring Show and those who didn't, the position of the two Ionesco one-acts in those orders was the same:

RANKING OF 1968-69 PLAYS IN TERMS OF ENJOYMENT

By Students Who Saw Touring Show	Most Enjoyable	By Students Who Didn't See Touring Show
Arms and the Man	1	Arms and the Man
"The Bald Soprano"	2	"The Bald Soprano"
Twelfth Night	3	An Enemy of the People
An Enemy of the People	4	Twelfth Night
"The Chairs"	5	"The Chairs"
	Least Enjoyable	

However, a third item which asked for a similar ranking in terms of "'meaningfulness' to young people today" yielded a slight difference:

RANKING OF 1968-69 PLAYS IN TERMS OF MEANINGFULNESS

By Students Who Saw Touring Show	Most Meaningful	By Students Who Didn't See Touring Show
An Enemy of the People	1	An Enemy of the People
"The Bald Soprano"	2	"The Bald Soprano"
Arms and the Man	3	Arms and the Man
Twelfth Night	4	"The Chairs"
"The Chairs"	5	Twelfth Night
	Least Meaningful	

It is difficult to say what this shift in order suggests, if anything. (A further analysis of the data reveals that it is not a function of the fact that a greater percentage of the students who didn't see the Touring Show read the plays in class.) But one thing the shift clearly does not suggest is that the Touring Show had a positive effect on student attitudes toward the Ionesco plays.

In total, then, the major finding of this study is one of "no difference." There are undoubtedly still many good reasons that could be advanced for having the Touring Show. For one thing it was a departure from the usual pre-playgoing procedures and called attention to the theatrical as opposed to the literary qualities of drama. For another, it took the burden of explaining a new form of theatre off the shoulders of the already overburdened classroom teachers, many of whom may have felt more uncomfortable with the chaotic structure of Ionesco's plays than their students. And it undoubtedly provoked the students' curiosity whether it influenced their subsequent attitude toward the plays or not. However, this study was not designed to measure the above mentioned kinds of outcomes. For the ones it was designed for, the conclusion one must draw is that the Touring Show had little effect on either students' reactions to the repertory production or on their understanding of Ionesco.

THE NEW ORLEANS SYMPOSIUM ON IMPROVISATION AND THE TEACHING OF LITERATURE: A SUMMARY REPORT

On January 23 and 24, 1969, CEMREL, in cooperation with the Office of the Educational Supervisor of the Project in New Orleans, sponsored a symposium at which representatives of diverse disciplines met to discuss the potential applicability to the teaching of language and literature of improvisational methods developed originally to train actors for the theatre.

CEMREL's involvement in planning and sponsoring this symposium came about this way. Miss Shirley Trusty, the Educational Supervisor of the Project in New Orleans, during the 1967-68 season, had begun experimenting with improvisation as an adjunct to the Project, especially as a way to acquaint English teachers with the essentials of drama so that they might become more flexible in preparing their students for the plays they were to see as part of the Project.

Various experts in mime and improvisation had been brought to New Orleans to give demonstrations and workshops for teachers and drama students. Among these were Mr. Robert Alexander and Mr. Norman Gevanthor, both of whom worked in the Children's Theatre of the Arena Stage in Washington and with schools in the District of Columbia. Miss Trusty arranged for Alexander and Gevanthor to conduct an intensive one week workshop for twenty-five New Orleans area English teachers early in the summer of 1968. She asked CEMREL to conduct a study of the teachers participating in the workshop, so as to determine the workshop's effects upon the teachers, their students, and their schools. (This study is reported elsewhere in this report.) As the first step in the study, Jim Hoetker attended and participated in the first days of the workshop. During this time, the suggestion came up in conversations between Miss Trusty, Alexander, Gevanthor, and Hoetker that it might be a worthwhile extension of CEMREL's research on the Project to sponsor a meeting of various outstanding people who were working with improvisation and theatre games, so as to spread the word of otherwise uncommunicated new discoveries and improvements of technique. This seemed rather far removed from the charge that had been given CEMREL, but, as the conversations continued, the original idea was altered in a direction that made it clearly relevant to the educational concerns of the Project, potentially productive of researchable hypotheses concerning the most effective way to deal with theatre in the classroom context, and possibly conducing to a better understanding of the role of dramatic activities in education.

By August 1968, agreement had been reached, in general terms, about the agenda of the meeting and the types of people to be invited. The symposium became an item in CEMREL's 1968-69 work statement and budget.

It was agreed that a maximum of about twenty-five participants would take part, including representatives of both the schools and theatres in all three Project sites. Participants were to be selected from lists of names submitted by CEMREL and Miss Trusty. Invited observers would include New Orleans English teachers. The dates of the conference were chosen to coincide with the presence in New Orleans of Miss Viola Spolin, the originator of a great many of the techniques used in improvisational work, who had already been contracted to conduct a series of workshops for students and teachers.

In early October an announcement of the Symposium was sent to those persons who had been identified as potentially valuable participants. The announcement read, in part,

> The symposium will provide an occasion for approximately twenty-four people, representing professional and educational theatre, teacher education, school administration, the behavioral sciences, and various levels of the English teaching profession, to meet in a seminar-like atmosphere to discuss the implications for English education of improvisational techniques developed originally as a means for training actors....
>
> An integral part of the business of the conference will be the observation of improvisational techniques in action. A few of the participants will be asked to present papers on such topics as the relationships between improvisation and other group training techniques, the uses of improvisation in attaining the goals of literature instruction, and the philosophical or psychological assumptions underlying improvisational methods. But the emphasis will be upon the exchange of ideas among representatives of different viewpoints and interests, with the papers serving the purposes of orienting the discussion.
>
> Although conclusions that may be reached in a two day conference on a relatively unexplored topic must necessarily be tentative, it is hoped that among the outcomes of the conference will be some clear statements of position and some careful analyses of the educational ramifications of the adoption of improvisational techniques. It is anticipated that a report of the proceedings of the symposium will be made available to English teachers and others interested in the subject, and that propositions generated at the conference will become hypotheses in subsequent research studies.

Both the subject and the location apparently having wide appeal, almost everyone invited immediately accepted and arrangements for the Symposium were completed. The roster of participants in the Symposium was as follows:

From the professional theatre

- Robert Alexander, Children's Theatre, Arena Stage, Washington
- Norman Gevanthor, Arena Stage, Washington
- Adrian Hall, Trinity Square Repertory Company, Rhode Island
- Bernard Jackson, Inner City Repertory Company, Los Angeles
- Ken Kitch, Arena Stage, Washington

From educational theatre

- Wallace Smith, Illinois State Demonstration Center for the Gifted in the Arts, Evanston
- Viola Spolin, teacher, author of Improvisation for Theatre, Los Angeles
- Shirley Trusty, Educational Laboratory Theatre Project, New Orleans

From school administration and English curriculum supervision

- Katherine Behrman, Orleans Parish Public Schools
- Edwin Friedrich, Orleans Parish Public Schools
- Donald Gardner, Rhode Island State Department of Education
- Mary Lauderdale, Jefferson Parish Public Schools
- Hans Georg Stern, Educational Laboratory Theatre Project, Los Angeles
- Charles Suhor, Orleans Parish Public Schools
- Rose Vallely, Educational Laboratory Theatre Project, Rhode Island

From the behavioral sciences and education

- Bernard Beck (sociology), Northwestern University
- Eli Bower (psychology), University of California, Berkeley
- Ruth Halpert (guidance), San Fernando State College, California
- Jim Hoetker (education), CEMREL, Inc.

From English and English education

- Robert Hogan, National Council of Teachers of English, Champaign, Illinois
- Floyd Rinker, CEEB Commission on English, Boston
- Donald Rock, Middletown High School, Middletown, Rhode Island
- Geoffrey Summerfield, University of Nebraska and the University of York (England)
- Cresap Watson, Louisiana State University, New Orleans

In addition, members of the CEMREL staff and representatives of the Arts in Education program of the University City, Missouri, schools attended the symposium as observers.

The first day of the symposium was given over to workshop activities involving the participants and observers, to observations of Miss Spolin working with New Orleans students at the Civic Theatre, and to the raising of questions about the day's activities in relation to literature teaching. The second day was given over to speakers, panel presentations, and general discussion. A report of the proceeding of the symposium is in preparation and will be published as a separate volume, with the sense of the first day's proceedings being conveyed by a combination of photographs and commentary, and the second day's proceedings being reported in the form of an edited verbatim transcript of the sessions. The resulting document is too bulky to be included in the body of this report, and it cannot be easily summarized. One participant, an English curriculum specialist who had apparently remained quite skeptical, typified the symposium, in a letter he wrote after reflecting on the sessions, as a "wild...weird and exhilirating experience." It was, he continued, "at times nearly explosive, but I'm glad it happened."

What can be said about what was learned from the symposium would be something like this. The "improvisationists" convinced everyone that they have a uniquely powerful and effective set of techniques that can be used to help attain the objectives that English teachers have commonly been concerned with, especially in the areas of language development, imagination, and appreciation. At the same time, these people showed little realistic understanding of the day-to-day problems of teachers, meaning it will probably be up to the teachers to adapt the techniques to their own needs. (Several participants later complained that some of the "improvisationists" managed, unfortunately, to give the impression they thought that it was the one true path to Salvation that they were offering and that to discuss it or ask questions about it was blasphemously impertinent. One letter suggested that a certain "improvisationist" apparently "mistook the participants for the Harper Valley PTA.")

Unexpectedly, it was among the "improvisationists" that there was real conflict, over matters of dogma that were imcomprehensible to anyone else. The educators and English specialists, for their part, proved to be open to and (most of them at least) enthusiastic about the possibilities that improvisation offered for the improvement of literature teaching. (Which may prove nothing, as one correspondent pointed out, since the participants were "swingers" and probably not at all representative of the population of English teachers.)

The drift of the discussion during the symposium was in the direction of agreement that really effective learning by students would take place in situations in which students were actively involved and in which the modality of the activity was play; that the body of techniques developed by those who have been working in improvisation can be immensely valuable to teachers in attaining their objectives; and that, through improvisation, a student's mind, body, emotions, and imagination can at once be brought to a learning task.

Perhaps Professor Bower summarized the meeting best when he wrote in a letter afterwards that,

> It was a productive meeting. Things were faced and discussed that needed to be faced and discussed....CEMREL got its money's worth.

ALUMNI CLUBS

The idea of issuing an Alumni Club card to graduating seniors originated at the Trinity Square Repertory Company in Rhode Island and was adopted shortly afterwards at the New Orleans Repertory Theatre, as well. The card entitles the bearer to a special rate ($1.25 in Rhode Island, $1.50 in New Orleans) on two tickets for evening performances. The theatre companies wanted to make a good will gesture to the students who had been with the Educational Laboratory Theatre Project for two years, and by making the price of admission comparable to that of a movie show they also saw an opportunity to encourage students to continue their interest in live drama and become regular patrons.

Because the idea was not proposed until late in the spring, only a portion of the cards were distributed before the seniors graduated and there was no opportunity for the theatre companies to disseminate information about the coming season. However, most of the schools in each area cooperated by providing names and addresses of seniors and in the fall both brochures and alumni cards were sent out to the graduates.

It is obvious that this program is an excellent means for measuring the lasting effect of the Educational Laboratory Theatre Project on young theatre-goers, and CEMREL asked the theatres in both locations if they would keep a record, not only of how many alumni used their cards, but also of which alumni were attending. In Rhode Island the Trinity Square staff agreed to ask alumni to fill out an information form which we felt might give us a fuller insight about the types of people who were using this special admission card. A copy of the form is reproduced below.

PROJECT DISCOVERY ALUMNI CLUB

Date of performance you wish to attend____________________

(Please fill out the spaces below)

Name:____________________

Current
Mailing
Address____________Zip______

Permanent
Address____________________

High School
you attended____________________

Graduation Year____________________

CURRENT OCCUPATION (Check appropriate line)

___full-time student ___full-time employee
___Part-time student ___part-time employee
___armed services ___housewife

MARITAL STATUS ___single ___married

(Please leave these spaces blank)

ALUMNI NO.____________

ALUMNI TICKETS____________

OTHER TICKETS____________

TOTAL____________

SOLD OUT____________

In New Orleans the location of the ticket box office in a narrow mall in front of the theatre made it cumbersome for the box office personnel to handle any forms other than the tickets themselves. However, the alumni cards were numbered and the box office kept a record of alumni card numbers. In this way CEMREL's area representative was able to send follow-up letters to alumni who had used their cards.

Neither method of collecting the data was entirely successful. In Rhode Island the Alumni Club idea had been developed and promoted primarily by the public relations staff of the theatre company. Though the box office manager was apprised of the project, he was confronted with so many other more pressing problems that the form often did not get filled out. Later in the season there was a change in box office personnel and the purpose of the form was not immediately explained to the new staff. However, in the spring the company made a concerted effort to solicit and measure alumni interest. In early March they sent out an Alumni Club newsletter and during the run of the last two plays of the season they made an extra effort to have every alumni card user fill out a form. Though they are incomplete, our records for the entire season in Rhode Island are as follows:

TITLE OF PLAY	NO. OF ALUMNI PRESENTING THEIR CARD	TOTAL NO. OF TICKETS PURCHASED
Red Roses for Me	3	4
Brother to Dragons	11	11*
Macbeth	16	26
The Homecoming	4	4*
Billy Budd	40	51
Exiles	18	28

*No record was made of additional tickets sold to each alumnus.

In New Orleans, though the box office staff was very cooperative, there were undoubtedly occasions when it was so rushed that it did not get an alumni card number from a ticket purchaser. Also, of 98 students whose numbers it did record, 20 failed to respond to CEMREL's follow-up letters and/or telephone calls. To further confuse our data in New Orleans, the theatre offered Saturday matinee tickets to Twelfth Night at $1.00 to all students and parents with students and there was a student "last minute" ticket available at every adult performance (1,480 were sold during the season) which cost the same amount as an alumni club ticket. Consequently, many alumni probably attended performances without showing their cards. However, the following list is a summary of the information we did obtain.

TITLE OF PLAY	NO. OF ALUMNI PRESENTING THEIR CARD	TOTAL NO. OF TICKETS PURCHASED
Arms and the Man	43	73
Twelfth Night	35	53
Enemy of the People	21	34
The Bald Soprano and The Chairs	23	47
Private Lives	17	42

Clearly, our records are too fragmentary to allow for any valid generalizations about the effect of the Educational Laboratory Theatre Project on the theatre going habits of recent high school graduates. However, from the information we did collect we can offer the following statistics:

In Rhode Island...

77 alumni filled out forms and one season subscriber wrote a letter

12 of these individuals attended more than one play (11 girls and one boy)

3 attended more than two plays during the season

59 of the 78 (75.6%) are full time students

Approximately 65% of the alumni are girls

Approximately 35% of the alumni graduated from high SES schools

Approximately 34% of the alumni graduated from medium SES schools

Approximately 31% of the alumni graduated from low SES schools

In New Orleans...

78 alumni responded to our inquiries

23 of these individuals attended more than one play (17 girls and six boys)

8 attended more than two plays during the season. Two saw all five productions; one of them had a season subscription

64 of the 78 (84.6%) are full time students

Approximately 65% of the alumni are girls

Approximately 37% of the alumni graduated from high SES schools

Approximately 41% of the alumni graduated from medium SES schools

Approximately 22% of the alumni graduated from low SES schools

The alumni cards are valid during the 1969-70 theatre season in both cities. We understand that the Trinity Square Repertory Company plans to distribute cards to the 1969 Rhode Island graduates. CEMREL will continue to gather information next year even though it is unlikely that we will be able to say anything of more consequence after two years than we did after one. What we will have available, though, is a list of names which a researcher five or ten years from now could use to learn more about those people who have initially exhibited a continuing interest in theatre: How many still pursue that interest after a period of years? Do they come from a particular socio-economic group? What factors contribute most to an increase in attendance? To a decrease in attendance? And so on. We believe that a survey of this sort might prove very useful.

CURRICULUM DEVELOPMENT AND TEACHER TRAINING

CEMREL's efforts in the development and assessment of curriculum materials for the teaching of drama in English classes have now spanned a period of over two and a half years. Much of this work has already been described at length in the End of Year Summary Reports of November 1967 and August 1968. However, during the past year CEMREL has continued to asses, revise, and develop the series of drama lessons which go under the general title An Introduction to Theatre.

The assessment of the introductory lessons can be divided into three separate phases: the Experimental Teaching Study the Beaumont High School project, and the teacher follow-up survey. The Experimental Teaching Study is described elsewhere in this report and eventually will be the subject of a separate and extensive CEMREL monograph. Its major purpose was to determine what effect, if any, different classroom treatments had on student responses (both cognitive and affective) to the plays they attended as part of the Educational Laboratory Theatre Project. The curriculum materials were a part of that study in that they constituted one kind of classroom treatment--namely, the study of concepts related to theatre in general but not related to the specific play being produced. An early analysis of the data collected in this study indicates that CEMREL's curriculum packages do have a significantly positive effect on student learning when compared to the other types of classroom treatments. The study gives encouraging statistical support to the theories and intuitions of those individuals who designed the lessons.

The Beaumont High School project was planned to provide the CEMREL curriculum writing staff with an opportunity to observe the materials being used in several inner-city tenth and eleventh grade English classes of various ability levels. Though the staff writers had previously taught the lessons themselves, they had done so in a predominantly White, academically oriented, suburban high school. Beaumont is about 95% Black and its student body comprises a full range of academic abilities and motivations. In field testing Volume One of An Introduction to Theatre CEMREL had received testimony from about 35 Rhode Island, New Orleans, and Los Angeles teachers who had contributed ideas concerning the content of the lessons at a summer workshop and then used the lessons in their classes the following fall. Their comments guided the first revision of Volume One. Unlike these teachers, the two instructors chosen for the project at Beaumont had no prior training in the teaching of drama nor did they have any prior connection with the development of these specific materials. In short, they had no personal commitment to the materials and represented the type of teacher for whom the lessons were originally designed.

It was clearly established that the lessons rather than the teachers were on trial. Some of the questions CEMREL wanted to investigate were: Are the lessons clear enough for the teachers to follow? Do they aid the teacher in motivating students? Do they make sense to slow learners as well as to accelerated classes? By direct first hand observation and by reviewing student written exercises and videotapes of classroom activities with the participating teachers, the CEMREL staff was able to learn more about the strengths and weaknesses of the first two Introduction to Theatre volumes.

In general, the materials worked extremely well. One of the participating teachers reported that not only were his students more noticeably alert, involved, and highly motivated in class, but absenteeism actually decreased during the time that the lessons were being taught. The other teacher had this to say in an interview which was recorded several months after she taught the lessons:

> I have had students who weren't turned on by much of anything do a complete reverse and get very excited about this. And I have wondered if this effect would sustain itself throughout the rest of the year and in several cases it has.

In response to a questionnaire following the Julius Caesar lessons, 30 out of 34 students said that acting out scenes in class "was fun and made it easier to understand the play." Three said it was fun but "didn't really help me learn about the play." One had "no opinion" and none of them picked the fourth choice: "It was mostly a waste of time."

Perhaps the best way to document the impact of the lessons on the students would be to present additional quotes from the teachers and a few open-ended responses from the student questionnaires. In reviewing his experience with the Caesar lessons one of the teachers said:

> The part I really liked is that they were involved, the students....
>
> They made a body of Caesar; they cut it out of cardboard and put the stab wounds all over the body and labeled them....
>
> Reading Plutarch when they were acting out the assassination got them into some arguments: "Did the knife stab go all the way at the back of the neck or not? One of the versions [of Plutarch] gives you the idea that he sticks it all the way in; another says he just scratches him with it....
>
> On one occasion one young lady went downtown and checked out the book Plutarch's Lives of the Nobel Romans from the public library....

> Some of them asked, "Why don't we read other plays by Shakespeare? Can't we study two plays by Shakespeare instead of studying these other plays that're in this book?"...
>
> Now almost everything we do they want to write a modernized version and act it out as a play. [Recently] a young man and young lady did "How Do I Love Thee" and acted it before the class.

The other teacher made some similar observations about the general impact of the lessons on students.

> They're able to release some energy.... And they're not consciously trying to get involved in the work--it happens!... Another thing I noticed during these lessons: whenever there was a writing assignment they didn't balk at it as they do many times. There were no howls of protest; there were some "oohs," but they were smiling. You know, you can tell.

Then in describing the students' acting out of the ghost scene in *Caesar* she told how they turned off the lights in the classroom, pulled the shades, used music, and brought props (e.g., a candle) and costumes.

> They all memorized their lines; there was virtually no stumbling around and bumbling for lines. And of course the character who plays Brutus has quite a bit to learn.... I gave them no instructions [about costumes or memorization] whatsoever. I told them they *could* bring costumes and props if they wanted.
>
> This last ghost we had was so funny...she had white makeup on and a shroud and she had put red food coloring all over her. They really went all out.

The final item on the student questionnaire asked for "one suggestion for improving the lessons on *Julius Caesar*." A few typical responses are noted below.

> §There should be more acting to help the students in understanding and analyzing the play.
>
> §None. It was a great play and story and the class as a whole enjoyed acting and reading the play. It was a new experience for many of us. It was great! Long live Shakespeare's Caesar. Signed: a follower of Caesar.

> §Teacher talks less and more acting.
>
> §To have more acting out of scenes to put more meaning into it and to get the class in the mood. A record or film would help too, because then they could compare their speeches and/or actions with professionals and this would make them want to participate more, I think.

One of the teachers used the introductory lessons (Volume One) with a freshman class and said, "It worked marvelously well with them." The students went on to read Romeo and Juliet and, according to the teacher, definitely showed evidence of being able to visualize better.

> ...But then I hammed it up here a little bit too--which I usually don't do. But going through this other thing made me a little more relaxed, made me more sure of myself.

This statement typifies the other major effect CEMREL observed concerning the curriculum materials. They had a tendency to influence teacher behavior. Both teachers said they used some of the techniques they encountered in the lessons while teaching other plays and other types of literature. This, too, is encouraging evidence that the materials are effective and can help teachers who lack specific training in the teaching of dramatic literature.

Another bit of encouraging evidence is the fact that other teachers at Beaumont High School began asking about the materials. One who used the same classroom the period after these materials were taught became curious when she witnessed the hustle of student activity and apparent enthusiasm prior to her class. About five others became interested after hearing enthusiastic first hand reports from the two participating teachers in the faculty lounge. One of these six teachers actually used some of the lessons in her twelfth grade class. She said, "English methods courses don't teach about teaching drama.... This came much closer to what I've wanted to do with drama." Four others said that they would like to try the lessons next year, but by the time they got around to reading them this year they just didn't have the opportunity to use them in their already crowded schedules.

It would be erroneous to infer that the lessons worked flawlessly. After an initial spurt of enthusiasm a slow group of eleventh graders got bogged down when the discussions of specific speeches in Julius Caesar got too lengthy. It's probable that many of the discussions should be eliminated or at least severely curtailed in classes of this sort. Possibly it's unwise to try teaching Shakespeare in any form to reluctant learners. But they did enjoy the exercises that involved acting, and when they acted, they did it well. This suggests that, though Caesar may have been a poor play to work with, drama and the specific approach advocated by the CEMREL materials has a definite place in the curriculum for slow learners as well as for bright ones. Other minor flaws in emphasis, the sequence of ideas, and the validity of some of the examples also came to light during the course of the Beaumont try-out. These have been noted and compensated for in later revisions of the lessons.

The third phase of CEMREL's efforts to assess the effectiveness of the Introduction to Theatre lessons consisted of a series of interviews with a random sampling of the teachers who had originally field tested the first unit. Since they were no longer under any obligation to use the materials, their decision to use either Volume One or Volume Two or both would indicate that their initial experience with the lessons had been a positive one. And the interviewers, CEMREL's area coordinators, were instructed to ask those who decided not to use the materials if they would point to specific features of the lessons that were weak and unproductive. The interviewers also inquired if the teachers would be interested in receiving and trying the third unit that CEMREL was developing.

A total of 18 interviews were completed. Nine of those teachers indicated they would be using the lessons in the current school year. Three others said they would use parts of the lessons. Four said they would not be using the lessons, but three of them explained that the reason was that the materials were not appropriate for the classes they had been assigned; all three had passed the materials on to a colleague who would be using them. The fourth non-user disliked the materials and said, "The lessons were oversimplified in content and over complicated in materials and techniques. It took too long to teach too little about drama."

Of the two remaining interviewees one was on a leave of absence and did not know wehther she would use the materials next year; it would depend on her class assignment. The other was ill over a period of several months; her substitute used the Julius Caesar lessons. Eight of the eighteen teachers reported that colleagues in their schools had inquired about the lessons and used at least parts of them in their own classes. One other teacher had her apprentice teacher use the lessons and reported that they worked very successfully. Seventeen of the eighteen expressed interest in the third unit. In sum, the response can be said to be highly supportive of CEMREL's efforts in curriculum development

Several of the above mentioned teachers as well as the teachers at Beaumont kept a log on their impressions of the Julius Caesar lessons and forwarded student exercises to CEMREL. This evidence plus the videotapes of classes at Beaumont helped guide a second revision of Volume One and an initial revision of Volume Two. Neither of the revisions involved major changes. For the most part, minor ambiguities were clarified and additional comments based on classroom experiences were noted in the appendix. The introduction of Volume One was shortened and rewritten so that it is less theoretical and more directly concerned with the specific activities in the lessons. It is possible that sometime in the future CEMREL will publish a general introduction for all three volumes which will explain the theoretical assumptions that underlie the general approach taken in these lessons.

The August 1968 End of Year Summary told of a third unit in the Introduction to Theatre series which was being developed. Volume Three, The Stage, the Audience, and the Reader was completed in March 1969. The lessons make extensive use of two filmstrips and several delays in the production of these filmstrips made it impossible to assemble, field test, and distribute the unit in the fall as originally planned. Because teachers did not receive the materials until late in the school year, no attempt was made to determine how useful teachers had found them this year. However, some teachers informally indicated that they will use the materials next fall and CEMREL will attempt to assess their effectiveness at that time.

Because of the positive response to the Introduction to Theatre series, CEMREL is trying to disseminate the materials to as wide an audience as possible. Inquiries have been received from and/or copies have been sent to correspondents in 22 states, Washington, D. C., Canada, and England. At the end of the 1969 school year one of these correspondents wrote CEMREL:

> Generally, the three volumes had a good effect on our English teachers. Even those who did not actually use the program were made more aware of the possibilities in teaching dramatic literature as drama, and I credit the program with introducing the idea of having English classes present scenes from plays they were studying. Thus, the Juniors presented scenes from Hamlet in which they made all the production decisions based upon their understanding of the play and of Elizabethan drama. You should have seen Polonius in clown's makeup! The tenth grade did the same with The Glass Menagerie.

The Asolo State Theatre in Florida is using Volume One with students in its 1969 summer program and anticipates using it as a guide in a projected teacher workshop. So, though CEMREL's curriculum development was undertaken to fill a need in Educational Laboratory Theatre Project schools, its impact, like the Project itself has reached way beyond the boundaries of the three ELT sites.

(Copies of the Introduction to Theatre lessons do not accompany this report but are available upon request to CEMREL's Information Officer, Mrs. Verna Smith.)

Section Three

The following copyrighted material has been deleted: Appendix B "Cecil Smith on the Educational Laboratory Theatre Project." Copyright, 1968, by the Los Angeles Times.

APPENDIX A

CENTRAL MIDWESTERN REGIONAL EDUCATIONAL LABORATORY, INC.

EDUCATIONAL LABORATORY THEATRE PROJECT

WORK STATEMENTS: SEPTEMBER 1, 1969 THROUGH AUGUST 31, 1970
SEPTEMBER 1, 1970 THROUGH NOVEMBER 31, 1970

INTRODUCTION

The fourth year work in New Orleans and Rhode Island that is outlined below goes beyond the specific terms of the original (September 1966) work statement; but the continuing attention to the two sites is necessitated by the fact that a crucial test of the impact of the project will be the number and quality of project-initiated changes that persist beyond the closing of the project itself.

The third-year work in Los Angeles follows the pattern called for in the original work statement. The first year having been devoted to the gathering of baseline data, and the second to exploratory studies, we are now ready to undertake studies which seek to answer specific questions raised in the course of the earlier work. In addition to studies we definitely plan to undertake, several possible research areas are also outlined below which may be undertaken if local interest is strong enough that appropriate administrative arrangements can be made.

I. FOURTH YEAR WORK

Arrangements are being set up for monitoring the fourth year in Rhode Island and New Orleans, so that the continuing effects of the three years of the project may be described. This monitoring operation will include site visits, interviews, a continuation of the Alumni Club studies of theatre attendance by graduated students, and the continuing collection of relevant items from newspapers and other sources.

PURPOSE: To describe and evaluate the success of the projects in the two sites in attaining the following objectives:

A) establishing a self-supporting regional theatre;
B) establishing the theatre experience as a regular part of the school program;
C) affecting the teaching of literature in the direction of making it more effective and interesting.

USEFULNESS: In conjunction with data gathered during the three years the project was federally funded, the fourth year data will enable us to suggest which characteristics of the two projects seemed to contribute to the continuation of the influence of the project after its termination. Such analyses will be of use to anyone planning a similar program in the future.

II. THIRD YEAR WORK IN LOS ANGELES

A. Continuing Activities

1. The collection of documentary evidence from the public press, from school papers, and from other sources will continue as in the past.

2. Student activities preference study. In the winter of 1968-69 a sample of Los Angeles students were asked to rank, by preference, a number of cultural and recreational activities. A repetition of this small study will be carried out to see if, coincident with their participation in the Educational Laboratory Theatre Project, detectable shifts in preference patterns among students may be detected.

3. Enrollment in theatre-related school courses. Complete data on theatre-related course offerings, and enrollment in these courses was gathered for 1967-68 and 1968-69. The same data for the 1969-70 academic year will be gathered and compared to the previous years for the purpose of seeing whether an increase in courses and/or enrollments may have taken place.

4. Compatability studies. During the 1968-69 season, at several times, students returning to school from the theatre were administered, on the bus, an adaptation of Osgood's semantic differential which called for a rating of a character in the play that had just been seen. The question was how compatible were the perceptions of different types of students, with other students and with members of the cast. The 1968-69 studies will be replicated.

PURPOSE: To gain insight into the effects of racial variables upon identification with an actor or actress.

USEFULNESS: This is one of a number of attenpts to understand the effects of the interracial nature of the Inner City Repertory Company.

5. Attitude toward theatre. In 1968 a questionnaire was developed, field-tested and revised which was intended to describe the attitudes toward theatre held by students. Exhaustive analyses of the data from an administration of the instrument to 1,500 students in all three sites has failed to reveal interpretable regularities or factors that either conform to the *a priori* categories of evaluation or are conceptually sensible. This may mean either that the instrument is faulty or that students do not have any coherent set of attitudes about theatre to be measured. If, when further analyses are completed, it seems worthwhile, another, smaller administration of the instrument may be carried out, with students, to see if coherent attitudes have developed as the students have had more expreience with theatre, and with adults, to see if the instrument can describe attitudes when they may be presumed to be firm and coherent. Since a reliable instrument of this sort would be of general usefulness, it is probably worthwhile continuing its development.

6. End-of-project questionnaire. The same questionnaire being administered in Rhode Island and New Orleans in 1969 will be administered in late spring of 1970 in Los Angeles. This questionnaire will enable us to examine changes occuring over the three years of the project in student, teacher, and administrator attitudes and behaviors, and to make comparisons between these groups across locations. In Los Angeles, in addition, it will be possible to give the questionnaire to a control group of students who have not participated in the project.

B. New Studies

1. The biographical portrait of the Inner City Cultural Center's third year. Three CEMREL staff members will be in residence, during the entire third season of the Los Angeles project, in or near the Inner City Cultural Center. They will work with and observe the Inner City Repertory Company, the Inner City Cultural Center, the community served by the Inner City Cultural Center, and the operation of the Educational Laboratory Theatre Project itself. Within the framework of a non-participant observer study of the Inner City Cultural Center as a community cultural and educational institution, which will describe the operations of the center during a crucial period, attention will be focussed upon the way the center moves toward its educational and social goals. The details of this study must of necessity depend upon a great number of decisions yet unmade and personalities and circumstances yet unknown.

PURPOSE: To look closely at an element of the Educational Laboratory Theatre operation, the theatre company itself, which has not been carefully scrutinized in the other sites; and to describe the operation of the Inner City Repertory Company, with its interracial makeup and its explicitly social goals, which is the feature of the Los Angeles Educational Laboratory Theatre operation which makes it unique among the three project sites.

USEFULNESS: The analytical "portrait" should be valuable to the Inner City Repertory Company itself and to the planners of similar projects in the future, in that it will identify areas of strength and weakness in the operation of this project and it is decision-making and problem-solving procedures.

2. A study of the ways in which the objectives of the project are perceived and evaluated.

   Although there has been a certain amount of confusion about the objectives of the Educational Laboratory Theatre Project in all three sites, a new and important complication has come to light in Los Angeles. We have learned in interviews with teachers and administrators, that the Los Angeles project is commonly perceived as being intended primarily to promote interracial understanding (or, as one teacher put it, "to push civil rights"). The problem is that, whether a particular informant approved or disapproved of this objective, each one felt strongly that he (and the school system) had been deliberately deceived; that the program had been sold as a way to enrich the culture of students, when in fact it was all the time intended as a scheme to manipulate social attitudes. The feeling was expressed, further, that if the Educational Laboratory Theatre Project is a social betterment endeavor, there is no reason for English teachers to be especially concerned with it, nor for English department chairmen to be burdened with scheduling and other extra duties related to the project.

The fact that teachers and administrators feel that they have been deceived and sold a program under false pretenses suggests a serious weakness, somewhere along the line, of both leadership and communication. But, be that as it may, what is important are these two things:

a. If the feeling is widespread that the objectives of the project were disguised or misrepresented, a negative feeling toward the project itself may be generated that will work against the project's achieving its objectives in all areas; and

b. If the perceived objectives are either disapproved of by the teachers (and other groups) or perceived by English teachers as not legitimately their concern, the chances are small that there will be classroom activities of a sort that will reinforce the theatre experience or help to maximize the attainment of either the social or the educational objectives of the project.

We therefore propose a study which will describe how different groups in Los Angeles conceive of the goals of the project and how they evaluate these goals. This study will be carried out early in the 1969-70 school year. If, as may happen, the school authorities this year decide openly to emphasize the social goals of the project, and if the curriculum materials begin to reflect some of this concern, it may be desirable to replicate the study later in the year to see if any effect of the overt emphasis on the social goals may be detected.

The study will utilize an instrument drawn up on the general plan used to construct the "Place of Drama" questionnaire used last year. Statements of objectives for the Educational Laboratory Theatre Project will be gathered, edited, and categorized. A number of items from each of the categories will be used in a questionnaire.

There will be several forms of the questionnaire. Each will contain the same items, but different judgements will be asked for about each objective on each form. For example, one objective might read, "To promote racial understanding."

The first form of the questionnaire would ask the respondent to rate this objective as to whether or not it was one of the objectives of the program.

The second form will ask the respondent to rate each objective as to its personal acceptability to the respondent. The third form will ask the respondent to indicate how important he, personally, considers the objective in the educational process, in comparison to other educational goals competing for time and attention.

We propose that the questionnaire be administered to English and drama teachers, teachers of other subjects, administrators at various levels, counsellors, Inner City Cultural Center members, project officials, and a sample of the general public. One-third of the respondents from each group would complete each form of the test. The sizes of the samples from each population cannot be specified at the moment. Analyses of the data will include factor analyses and a multiple discriminant function analysis, in addition to simple tabulations and inter-group comparisons.

PURPOSE: To describe the perception by members of various interested groups of the objectives of the Educational Laboratory Theatre; further to describe their valuation of these objectives and to determine whether the different groups of respondents differ significantly in their perceptions or valuations.

USEFULNESS: A clear picture of the way the objectives of the project are perceived will be of use to those responsible for managing the project as a guide to their future conduct. It will be of general interest as a description of the range of perceptions and valuations among and within different groups, and may help to clarify the sorts of communications that should precede and accompany such a project.

3. An exploratory study of the effects of multiracial casting in a dramatic situation.

Since, in Los Angeles, so much emphasis is placed upon the multiracial aspects of the Inner City Repertory Company and on the casting of roles in the plays without regard to racial or ethnic type, and since so many assumptions have been made about the effects that such integrated casting will have upon student audiences, it is proposed that an experimental investigation be carried out in which the racial types of characters in a dramatic situation are systematically varied.

Several ways of presenting the stimulus scenes have been considered. The use of live actors has been rejected as impractical for a number of reasons. The use of a film showing several versions of a scene, done by actors of different races, has been considered and--while not finally rejected--has been discounted on grounds of inconvenience of presentation and poor economy of design. The most practical way to present the stimulus situations, it has been decided, is graphically: either a series of comic strip cartoons or a series of still photographs. By the use of printed materials, it will be possible to administer a number of stimulus situations simultaneously in a single classroom, greatly increasing the amount of usable data per classroom unit.

As we presently conceive it, the study will yield two types of dependent measures. First, the student will be asked to write an ending to the story, his response being guided by a number of specific questions. Second, he will be asked to complete a semantic differential rating to the story.

The written responses of the students will be scored in various ways suggested by previous work with the Thematic Apperception Test and similar projective instruments, along dimensions as perceived saliency of race, use of racial epithets, distortions of perceptions due to race, type of story content as a function of racial make-up of "cast," sensitivity to interpersonal relations, and strength of positive or negative affect. Professor Richard de Charms of Washington University will assist us in preparing a manual for scoring these responses and advise us in the interpretation of the data.

The ratings on the semantic differential will be examined, in conjunction with the projective responses, to determine what systematic differences, if any, exist between different types of students in their responses to the different stimuli.

The stimulus situations have yet to be constructed, but they might take the following form. A dramatic situation, such as might be expected to grip the interest of a teenager, would be chosen and presented as "a scene from a play." For the sake of simplicity, it might involve only two characters in a somewhat generalized conflict situation, one character in a dominant and one in a submissive role. The racial characteristics of the actors in the scene may be varied in four ways: both black, both white, white dominant-black submissive, black dominant-white submissive.

In each of these four situations, since it is almost certain that one's reaction to a two-person situation involving race will be conditioned by the sexes of the participants, the male-female variations could be introduced, giving 16 possible stimulus variations, as follows:

1) Both characters black

    a. Black male-black male
    b. Black female-black female
    c. Black male-black female
    d. Black female-black male

2) Both characters white

    a. White male-white male
    b. White female-white female
    c. White male-white female
    d. White female-white male

3) Both races, black dominant

    a. Black male-white male
    b. Black female-white female
    c. Black male-white female
    d. Black female-white male

4) Both races, white dominant

    a. White male-black male
    b. White female-black female
    c. White male-black female
    d. White female-black male

To simplify the design, some of the possible variations that would seem likely to be psychologically and sociologically unimportant will be discarded. The exact nature of the conflict situation to be portrayed, the media of presentation, and the number of different situations to be presented still remains to be finally decided.

The selection of the sample of students who will respond to the stimulus situations involves a serious methodological difficulty. Obviously, the distinguishing characteristic of most interest to those involved in the Los Angeles project (as well as to many others) is racial or ethnic identification. But it may not be permitted to ask students to identify themselves by race in such a testing situation, and, in an integrated school, racial identification can be made by an observer only in a one-to-one or small group situation, whereas we desire to obtain responses from fairly large numbers of students.

What we have decided to do, after considering the alternatives available to us in Los Angeles, is to identify a number of schools according to available indicators of socioeconomic status, as lower, middle, and upper class. At the low SES level, it will be possible to find schools that are all black, predominantly white, and predominantly Mexican-American. At the middle SES level, it will be possible to locate all-white schools and well-integraged schools. But schools at the high SES level will be almost all white.

SES LEVEL		ETHNIC COMPOSITION OF SAMPLE SCHOOL	
High	White	------	------
Moderate	White	Integrated	------
Low	White	Mexican-American	Black

From within these schools, we will choose at random intact classes. Within each class, different forms of the stimulus situation will be distributed at random, and the mean response scores on each form will be taken as mean scores for that class on that form, thus giving us a large number of mean scores from each class.

Each student responding will be asked to identify his or her sex and to indicate the extent of his experience with the Theatre Project. If it is possible, an estimate of class I.Q. will be obtained from school authorities or obtained directly using an item sampling procedure such as that employed in the Rhode Island study last year (item-sampling from a standard I.Q. test).

With this design, it will be possible to compare responses between different SES levels, between identifiable racial groups at the lower SES levels, and to estimate other contrasts. (If, of course, it proves possible to obtain racial self-identification, a more satisfactory design can be worked out.)

We will be asking three sorts of questions of the data. The first and more general type of question is whether the interracial constitution of a scene is important as a determinant of students' responses to that scene. This question is, of course, directly related to the Los Angeles theatre project and the Inner City Cultural Center productions. The second sort of question, following upon the first sort, has to do with the kinds of differences in responses made by different studdnts to different stimulus situations: Do certain kinds of interracial scenes lead some students to more sympathetic understandings of human relationships, for instance, or do they arouse anxieties that distort the simple sense of the scene? The third sort of questions has to do more specifically with the students' experiences with the theatre project. Do students with a great deal of theatre experience demonstrate responses that are more sensitive, or more complex, or more loaded with affect, or more self-confident than the responses of students who have little or no theatre experience?

PURPOSE: To isolate experimentally the single variable of racial casting so that its effects upon students' perceptions of the content and meaning of a dramatic situation may be described.

USEFULNESS: The results of the experiment will be a contribution to to the literature on race relations, and will help to clarify the effects that interracial casting of plays upon their value in effecting both academic and attitudinal changes. The experimental findings will be interpreted in the light of other findings about the effects of the theatre experience itself.

4. Analysis of curriculum materials.

An analysis of curriculum packets and in-service training activities will be undertaken to establish the extent to which these materials and services are related to the social and educational goals, respectively, of the project.

PURPOSE: To determine the congruency of the contents of the curriculum packets with the objectives for the project (1) announced by the project authorities and (2) perceived by the various groups in the project. (Study B.1.)

USEFULNESS: Since it has been assumed that the curriculum materials will make a contribution to the attainment of the project's goals, it will be of general interest to know the extent to which the project's goals are explicitly reflected in the materials.

5. Differential effects of interracial casting as a function of type of play.

Some plays are more easily cast without regard to racial type than are others. In some cases, interracial casting may have no effect, in some cases it may heighten the play's effectiveness and add new dimensions of meaning to it, and in still others it may seriously interfere with the communication between author and audience. If the (as yet unannounced) schedule of plays for the 1969-70 Inner City Repertory Company season allows it, a study will be undertaken to clarify the relationship between type of play and type of casting. The details of the study are, and will be until the plays are chosen, quite vague; but we anticipate the study will depend on student and teacher responses to a rather simple questionnaire getting at (1) perception of theme and (2) affect toward play and players. Four experimental conditions will probably be compared: (1) students have read and studied play, (2) students have not read or studied play, (3) students have been specially prepared by discussing the problem of interracial casting in general, but have not read the play, (4) students have both read the play and discussed problems of interracial casting.

PURPOSE: To explore the effects of a key feature of the Los Angeles project upon the aesthetic and educational value of the project plays.

USEFULNESS: The results of the study may be of direct value to the project, and to similar future projects, especially in suggesting considerations to be taken into account in play selection and in classroom preparation.

III. POSSIBLE AREAS OF STUDY

These social goals of the Los Angeles project are intricately related to the other types of goals and even, apparently, at times in conflict with them. Data on the success of the theatre experience itself, as an occasion for interracial and intercultural communication, will be gathered in the course of many of the studies already outlined. But evidence about the effectiveness of various types of school experiences in helping to attain the school experiences in helping to attain the social, as opposed to curricular objectives of the project cannot be obtained without a decision by the schools to deal directly with the non-artistic and social aspects of the project.

CEMREL can and inevitably will gather data describing what schools and teachers are doing in regard to the social goals of the project, and it will probably be possible to relate treatments to student attitudes. Whether any attempt will be made to establish what teachers should be doing to maximize, say, interracial understanding and communication is not within our power to decide.

If, however, the decision is made to investigate directly the effects of variations in the school-theatre relationship, areas such as the following might be investigated. (And these are only suggestions, not proposals.)

1. Would students who were allowed to attend evening performances, with adult audiences, react differently to the experience than students taken during the day? Would they get more from the play? Would they more quickly learn mature theatre behavior? And so on.

2. Would classroom attention to the matter of interracial casting and its implications, rather than to the literary features of the play, produce different reactions to the play than would otherwise occur? How would students thus prepared react, in comparison to others?

3. The de-emphasis of strictly literary and artistic or cultural goals of the project raises the question of why the English teachers should be the school people most strongly involved in relating the project to the curriculum. Would it be possible for classes in social studies, family problems, psychology, or history to become involved in the program, with attendance at the theatre and related activities forming part of a unit on, for example, urban living? What would be the effect of putting the theatre experience in the context of intensive study of its cultural environment? Would this produce results beyond those attained by approaching the project by way of the play in an English class?

4. What would be the effects of pairing suburban and inner city schools, which would attend the plays together and then participate jointly in additional activities related to the theatre or the cultural center?

5. What sorts of post-performance activities might be initiated that would tend to focus attention upon the intercultural aspects of the project and increase the chances for meaningful change? Discussion groups? Interracial projects related to the theatre?

These are only suggestions, intended to illustrate the sorts of avenues that might be explored in regard to assessing the social impact of the project. Whether these or similar ideas are converted into actual studies cannot yet be established; if the occasion for such studies does arise, however, the studies will be carried out.

IV. DOCUMENTS TO BE PRODUCED

Members of the CEMREL staff in residence in St. Louis will be dividing their time between the on-going research in Los Angeles and writing reports on the phases of the project that have been completed. When the Los Angeles studies are completed, they will be written up and integrated into the overall final project report. The period from June 1970 through the end of November 1970 will be devoted entirely to the writing and editing of the final report and to the preparation of certain subsidiary or supplementary reports as noted below.

A. The Final Report on the Educational Laboratory Theatre Project. This will be the central document, from which the other reports will be abstracted or adapted. It will contain, in several volumes, a complete history of the project, technical reports on all studies, and our final assessments of all aspects of the project that came within our purview.

B. A narrative report on the project. This will be a shortened and simplified version of those portions of the final report that might be expected to be of interest to a general audience. It will be presented as a case study in three sites of a school-theatre project, with the empirical studies entering into the narrative as supporting evidence for conclusions.

C. "What we learned" papers. This might be a booklet, or perhaps a series of booklets addressed to different audiences (educators, administrators, theatre people, etc.) summarizing what we think we learned from our study of the Educational Laboratory Theatre Project that will be of interest or value to those contemplating similar ventures.

D. Other papers. Any number of supplementary articles or monographs relating to particular aspects of the project or to CEMREL's research on the project might be abstracted or adapted from the final report if this seems desirable.

E. Introduction to Theatre curricula. The experimental curriculum materials will be commercially published and disseminated in that way.

APPENDIX C

EXCERPTS FROM "THE INNER CITY CULTURAL CENTER THEATRE: ITS ORIGINS AND OPERATION FROM APRIL 1966 TO 1969"

PREFATORY NOTE

During the 1967-68 season, the CEMREL staff was informed that Mrs. Sylvie Drake was undertaking to write, as her thesis for a Master of Theatre Arts degree from the Pasadena Playhouse, an historical study of the Inner City Repertory Company. We expressed our interest in the project, asked Mrs. Drake to keep us informed of its progress, and offered to assist her financially by paying for the reproducing of copies of the completed thesis. Mrs. Drake graciously supplied us with draft chapters of the thesis and, after it had been accepted, gave us permission to quote from the completed document.

The first two chapters of the thesis deals with the founding of the ICRC and its first season as part of the Educational Laboratory Theatre Project. The third chapter is a critical history of the second season of the ICRC and covers much the same ground as our own report. The fourth chapter includes analyses of 100 interviews conducted in the area immediately surrounding the ICCC and a production-by-production analysis of the financial fortunes of the ICRC. The fifth and final chapter consists of Mrs. Drake's conclusions about the program as a whole and her positive recommendations for strengthening the ICRC and the Theatre Project.

About the same time that we received the bound copy of Mrs. Drake's thesis, we received word that both Mr. Jackson of the ICRC and Dr. Stern of the Los Angeles schools were quite disturbed by some of Mrs. Drake's conclusions and by the methodology of some parts of the work. We thereupon asked both Mr. Jackson and Dr. Stern to commit their exceptions and corrections to paper, if they wished, so that the record might be set straight.

We shortly received a letter from Mr. Jackson and the beginning of a detailed critique of the thesis that is being prepared jointly by Jackson and Stern. Whatever other value it may prove to have, Mrs. Drake's thesis is serving as a catalyst which will get things into the written record which heretofore have been clearly known only to the actual participants; and we anticipate that Jackson and Stern's critique will be of considerable value to us in our future assessments of the Project.

Despite Dr. Stern's caveats about increasing the circulation of what he feels to be an unsound piece of work by reprinting portions of it under CEMREL's name, we have chosen to reprint some excerpts from the thesis, along with Jackson's and Stern's reactions to it. Our reasoning is this: the thesis exists and it will be consulted by persons interested in the Project. The thesis, further, seems to us to be the product of a great deal of diligent work by someone who is committed to theatre and who wishes the ICRC success in both its artistic and social missions. The thesis, however, though honestly intended, is rather more of a personal essay than a sociological study or an objective history. Sometimes Mrs. Drake's observations concur with those of expert observers of the Project; sometimes they are fresh and original and have the feel of being right. But at other times, conclusions are made which go far beyond evidence; singular explanations are offered for complex phenomena; and reliance is placed upon the testimony of involved and interested informants without an adequate attempt being made to allow for the informant's motives or to crosscheck their stories.

Taken all in all, Mrs. Drake's is a rather superior specimen of the genus masters thesis, and certainly more interestingly written than most. But it is not a work of mature scholarship nor a model of methodological finesse. And, to come back to where we started, we have reasoned that since the work does exist and will be consulted, it is perhaps fairer to all parties to present here a large enough excerpt from the thesis itself to give the reader an idea of its scope and quality, and to follow the excerpt from the thesis with excerpts from the communications we have received in response to it.

We have, accordingly, reprinted a small portion of Chapter 3, consisting primarily of Mrs. Drake's interpretive comments; most of Chapter 4, containing the report of her interviews, and data on the ICRC's finances; and almost all of the final (and most valuable) chapter, which contains Mrs. Drake's personal conclusions about the ICRC and the Theatre Project. At some points, we have inserted footnotes, enclosed in square brackets, in which we comment upon or criticize particular features of the text.

THE INNER CITY CULTURAL CENTER THEATRE:

Its Origins and Operation from April 1966 to June 1969

BY

SYLVIE FRANCO DRAKE

A thesis submitted to the Faculty of the Pasadena Playhouse
College of Theatre Arts in partial satisfaction of
the requirements for the degree Master of
Theatre Arts
June 1969

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CHAPTER III

SECOND SEASON, SECOND START: SEPTEMBER 1968 TO JUNE 1969

Members of the Office of Education's Advisory Board who had visited the Educational Laboratory Theatre Project in Los Angeles drew certain conclusions at the close of the 1967-68 season. Among them were these:

> They pointed to the need for a true repertory company to replace a constantly changing troupe, the difference among actors in ability and experience, the lack of ensemble playing and the fact that they play _at_ the audience.[1]

In the light of the 1968-69 season these recommendations take on special significance.

Had it not been for the overwhelming legacy of debt which resulted from the first season's blunders and miscalculations, embarcation into the second season seemed quite auspicious. In the continued absence of an Artistic Director, Executive Director C. Bernard Jackson had become the head of the Repertory Company and was directly responsible for it. The plays scheduled for the schools were the following; _A Raisin In The Sun_, (Lorraine Hansberry), _Our Town_, (Thornton Wilder), _Macbeth_, (William Shakespeare) and, tentatively, _West Side Story_. On the evening bill, Jackson had scheduled two original plays: _El Manco_ by Josef Rodriguez, a young Mexican-American playwright and member of the company of performers, and _Eagle Boy_, by Emathla A. Marshall, an American Indian.

Poor judgment and a fair amount of bungling was promptly exercised in the selection of the 1968-69 season of plays for the students.... It seems an impossible task to cast such a mixed bill of fare out of a single company.... When these plays were first agreed upon last Spring, it had been announced by David Lunney (who was still the Producing Director of Inner City) and Mrs. Phyllis Seaton, Board member, that each production was to be cast independently and that _no_ repertory company would be maintained this season. Therefore no thought was given to gearing the selection to one company of actors. When these plans changed--ostensibly for financial reasons since the maintenance of a repertory company, according to C. Bernard Jackson, is less costly than jobbing in--no one bothered to re-examine the list of plays, far less change them. This resulted in an impossible casting situation that only compounded the countless other problems that were and would be faced by the theatre.

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[1] Central Midwestern Regional Educational Laboratory, Inc. End of Year Summary Report, Part I, Educational Laboratory Theatre Project, Contract #OEC-3-7-070310-1605, 8/15/68 Page 79.

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The third area of contrast between sound ideas and poor judgement was in the selection and maintenance of the repertory company itself. Out of eight hundred auditions, the company that was finally formed contained too many performers whose talent or whose experience and training was limited. As a result, the acting level is uneven, cohesion is poor, and they seem to be playing at acting rather than to be seriously engaging in the exercise of an art. Most of the performers are not able to handle much of the material that they are called upon to do. Those who can handle it, are simply too few in number to pull a production together. It was a sound idea to stress employment of minorities in the acting company, but it was poor judgement not to insist on higher standards within those minorities.

* * * * * * * * * * *

This brings up a reason for the difficulty of assembling a top level repertory company in Los Angeles that has not been mentioned so far....

It may very well have to do with the city itself. There is not, and never has been to date, a repertory company in this area that has been able to survive well for very long. The vigorous demands made by repertory theatre, and the salaries paid, cannot compete with the offerings of the motion picture and television industries. Really good talent--no matter how young, or inexperienced--is quickly siphoned off by film makers, so that the maintenance of a constant repertory troupe is virtually impossible. With the resulting turnover of performers, it is extremely difficult to create a sense of unity and cohesion within a company, to say nothing of the disruptions in any attempt at "ensemble" playing.

No other city in the United States is faced with this problem--not even New York. And the smaller, more insular, the city, the better the chances for establishing a truly effective, operable repertory theatre.

* * * * * * * * * * *

To sum up, this season which started out to avoid many of the mistakes of the last, made mistakes of its own in the end which had even more far-reaching effects on the project and its future. While control and leadership of the Center had been restored to the minorities, the handling of the Repertory Theatre was so gravely inefficient as to pose the most serious threat to its very existence. The shift of emphasis, placing integration first simply did not work in this particular case. Had a level of excellence, even diminished excellence, been maintained, it could have worked. But far from being maintained it seemed to be recklessly ignored. If artistic standards are allowed to slide they invariably take everything down with them. With the string of three or four productions, each one more catastrophic than the last, the Inner City Cultural Center has inflicted the most grievous injuries upon itself, and upon its own high goals and ambitions. The recovery of this theatre will depend on how rigorously it is capable of adhering to standards of professional excellence, on all levels. Failure to turn the tide could have disastrous results, and, sadder still, it would reflect on the persons involved in the attempt, the majority of which, at the moment, belong to minorities.

Drake MA

CHAPTER IV

OUTER IMPACT: COMMUNITY RESPONSE ABROAD AND AT HAND

> It is hereby proposed that this body work toward the establishment of a Center for the Performing Arts, the first such center in the United States to be located in the heart of a minority community and dedicated to the presentation of artists and works of special value and particular interest to the residents of this community.[1]

A canvassing of the immediate two-block area[2] surrounding the Inner City Cultural Center in March 1969 brought to light some disheartening facts about how the surrounding community has actually responded to the establishment of this Center. In a broad sense, I will attempt to outline the most prominent features of this response, and then evaluate the response of the Los Angeles community at large, according to box-office returns and attendance at all productions.

The groups of residents in the immediate vicinity belong primarily to the Mexican American minority, with some Negro residents and a very thin scattering of Oriental and Caucasian inhabitants. The age levels vary considerably, with a fairly even distribution between young and old. Numerous families include older parents living with younger couples and grandchildren. Socio-economic backgrounds are generally modest to low-income wage-earners (predominantly laborers), retired persons and persons on various kinds of state aid.

On a percentage basis,[3] here are some of the results of my survey:

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[1] Statement of Need, page 1, proposal for the establishment of the Inner City Cultural Center.

[2] [The "community" referred to in the above statement has a most uncertain relationship to the geographical area--a neighborhood of declining small businesses--in which Mrs. Drake conducted her interviews; and we do not see how any conclusions about the ICCC's success in reaching its target community can legitimately be drawn from the interviews. The reported remarks are, however, sometimes provocative, and the chapter has some general interest on that basis. Eds.]

[3] I must emphasize that these percentages are on the basis of one hundred queries made in the area. Of the hundred, thirty were made of businessmen, and seventy were made of residents. I will deal with each group separately.

RESIDENCES

35% of the households approached had only a non-English speaking member of the family present. No communication there at all. No determinations, except the obvious one that over one-third of the residents cannot handle the English language and could not possibly be interested in attending an English-speaking theatre.

Of the residents I was able to reach:

44% of the people had "heard" of the Inner City Cultural Center. Of this 44%,

* 2% had attended more than one performance at the Inner City Cultural Center.

* 14% had attended one performance.

In numerous instances the individuals had trouble recalling which production they had seen, which somewhat belied their claim to have enjoyed it. In three or four instances, the individuals had attended because of a prior acquaintance with a member of the Inner City Repertory Company.

* All of these people claimed to be pleased with the presence of the Inner City Cultural Center in the neighborhood.

* All of them felt it would benefit their children (or young people in general).

* About half of them felt it would be of benefit to them personally.

* About half of them felt it would be of little, or no, benefit to them personally.

* 28% had never set foot in the Inner City Cultural Center. A large majority of these individuals did not know what the Inner City Cultural Center was until I identified it as "...the large, green building on the corner of New Hampshire..."

* None of them knew what the goals of the Center are, and it was only after I informed them that a very few even ventured an opinion as to whether or not it would be of any value to them or to the community as a whole.

* Many complained about the parking difficulties caused by the presence of school busses and additional cars in the area.

* Many complained about the lack of information regarding the project.

- A few complained admission prices were too high.

- Some said they might attend future productions..."if the right play came along..."

56% of the residents knew absolutely nothing about the Inner City Cultural Center.

When I attempted to inform them of some of the aims of the Center, the majority of this group still remained uninterested. A few showed mild interest in "knowing more about it." As a whole there was no real enthusiasm and a general reluctance to give it much thought.

- A few complained about parking difficulties.

- One person was worried about the "hippies" she felt were connected with the theatre.

BUSINESSES

73%[4] of business owners or managers knew about the Inner City Cultural Center.

- None of them, however, had any precise knowledge of the aims of the Center in relation to the welfare of the community.

- Some were vaguely aware of the tie-in with the Board of Education (mainly because of the daily presence of school busses)....

Of this 73%:

- 16%[5] of business owners or managers had actually attended a performance. They claimed to have enjoyed it. They definitely favored the entire project, felt it was "good for business" also.

- 20% of business owners or managers reacted favorably to the presence of the Inner City Cultural Center. None of them had ever attended any event at the Center and their reaction was on a curiously impersonal level--reacting, as it were, to a "worthy" theory or ideology and not in terms of first-hand knowledge or personal involvement. In some cases I felt that they were saying what they thought was expected of them.

- 37% reacted unfavorably to the presence of the Inner City Cultural Center. None of them had ever attended anything at the Center. Again, the reaction of this group also was devoid of any real, first-hand knowledge of the operation and goals of the Center.

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[4] [I.e., 22 businessmen out of 30. Eds.]

[5] [This puzzles us: 16% of 73% of 30 respondents would be 3 1/2 businessmen. It is strongly suggested that the reader translate the other percentages into numbers or else ignore them and attend only to the substance of the opinions expressed. Eds.]

* Many of their objections were based largely on impressions or assumptions of a hostile nature (statements such as: "Undesirables are on the payroll," "They're a dirty lot," "They have long hair," "They smoke marijuana," etc.). The more poorly founded the statements the more emphatic the negativism.

* A few persons in this category had more thoughtful responses. They accepted the theoretical worthiness of the project but objected to its execution, felt it wasn't working out, wasn't properly handled, wasn't reaching the community.

* Many felt the community wasn't ready for "culture," needed jobs.

* Many felt admission was too high for local residents.

* Some felt local residents would never support the project because they were afraid to leave their homes after dark.

* All of them felt it had had no effect whatsoever on their businesses.

27% of business owners or managers knew nothing about the Inner City Cultural Center, what it is, or what it tries to do, and were not interested in finding out.

* They felt the presence had not affected the life of the community or their own businesses, and had no opinion as to the future. Theirs was a policy of utter neutrality and uninvolvement.

Looking at the whole picture of the impact of the Center on the community it is interesting to note the differences in the reaction of local residents and local businessmen. A much greater percentage of residents knew absolutely nothing about the Inner City Cultural Center (56% as opposed to 27% of the businessmen). However, none of the residents had the kind of emphatic negative response that 37% of the businessmen had; and because of the largely irrelevant or groundless objections which that 37% indulged in, it was also my impression that some of that negativism is the kind of thinking businessmen everywhere experience in relation to "theatre-folk." In other words, I did not feel that it was a unique response peculiar to this community alone, but a large-scale phenomenon which repeats itself among businessmen in any neighborhood where a theatre tries to elbow in and manifest itself: a case of the good burghers versus the "bohemians," or commerce versus art, which is far from uncommon in American communities, although there are a few encouraging indications it may be on the wane. Another important statistic is that all of the businessmen who were either unfavorable to the Center or indifferent to it, were Caucasians and did not reside in the immediate area. This would tend to make them less responsive to the needs of the community, but I must hastily add that many, in fact, most of the businessmen who sympathize with the project were also Caucasian and non-residents. Only 15% of the owners or managers whom I approached were members of minorities and all of them without exception, favored the establishment of the Center. It is interesting that the same percentage of residents and businessmen (16%) had attended anything at all at the theatre, and in both cases that percentage is dishearteningly low, particularly since it tailspins to no more than 2% for persons who attended more than one production.[6]

The impact on the neighborhood is, therefore, practically negligible. There is an outstanding need to communicate more with the residents and inform them better about the aims of Inner City and how these aims concern and involve them. However, the question of how well they would respond--even were they so informed--is a highly speculative one. Judging from the apathy displayed by 56% of the residents (to say nothing of the 35% that is non-English speaking) I would say chances of success are very slim. Programs to involve and interest the younger members of the community could make some headway, but it was my impression that it would be practically impossible to reach any of the older people whose life-patterns are set and who have no need or desire to alter them now.

Two conversations which I held on April 21, 1969, confirmed these impressions. The first of these was with Reverend James Pierse of St. Thomas Church, 1321 South Mariposa Avenue in Los Angeles. Reverend Pierse (who has morally supported the Inner City project) expressed great reservations about the receptiveness of the surrounding communities to a cultural project of any kind, explaining that the concerns of the residents of the area are economic and immediate. Residents have little use for "culture" and even less time for it. A large proportion of them are immigrants, deeply preoccupied with making a living and a life for themselves. Many hold down more than one job. When they achieve some economic security, they do not usually remain in the area but head out for suburbia. This turnover of residents then becomes another factor to consider; this is an unstable community. Apparently the only stable elements are pensioners or families on state aid who cannot afford a move. And these persons are not the most promising candidates for a theatre audience. In addition, Reverend Pierse confirms that there is, indeed, a prevalent fear of going out at night--even for religious purposes. He also expressed doubts that a Center of any kind that did not separate, rather than integrate, minority groups, could reach any of the minorities, since he feels they tend to remain insular in their activities and will not mix readily or without strong motivation to do so.

Deputy Probation Officer Norman Harriton, Director of the Crenshaw Area County Probation Department, (located on Washington Boulevard near Vermont Avenue) with whom I had the second conversation, disagreed with Reverend Pierse's views about the need to separate minorities in order to reach them. Otherwise his thoughts reflected those of the Reverend, although his outlook was generally more optimistic. He felt that more should probably have been done to interest the community in the Center, but he too was skeptical that the additional effort would necessarily obtain significant results. The transient nature of the community and the mixture of ethnic groups make this a difficult body of people to reach. Officer Harriton placed great importance however, on the very presence of the theatre as an uplifting influence on local inhabitants, consciously or unconsciously, even if they never set foot on the premises. As one of the residents I questioned said: "It is good that the building is occupied." That answer had struck me as odd until Officer Harriton pointed out that an empty building is a depressant and a threat; but a building filled with activity and light is encouraging, and peripheral exposure to a cultural project is of psychological benefit even to persons not necessarily interested in participating in it. This last observation I find to be the most persuasive argument to date for locating the Center in what is otherwise a highly intractable community. And, of course, lack of participation is of no help at all to the theatre.

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[6] [The Rockefeller Brothers Reports estimated that 3% of the American population at large patronizes the theatre. Eds.]

Lee Williams, writer, former House Manager and now Director of Publications for the Inner City Cultural Center started a Saturday morning "Kiddie Matinee," showing films and engaging neighborhood youngsters in song through the efforts of a master of ceremonies. This idea is basically extremely sound. If the children can be attracted to the theatre it is possible that their parents may become interested--or at least curious. If nothing else, it is the first attempt aimed at the immediate neighborhood and on thoroughly unpretentious ground. Begun in March 1969, the program has been only moderately successful and Mr. Williams is still wroking on ways to spread the word and build up momentum and attendance. If he succeeds, this could be a valuable means of closing the gap with the community.

Looking at Los Angeles at large and trying to determine who supports the Inner City Repertory Theatre and who attends evening performances there, I made a week by week tabulation of attendance records and returns with the co-operation and assistance of Jean Tyson, Box-office Manager.[7] A quick glance at the graph on the next page will show that the most remunerative production and the one that was second highest in paid attendance records, regardless of investment, was The Sea Gull: fifty percent paid attendance and a return of $17,936.16. However, because The Sea Gull was by far the most costly production ever put on by the Inner City Repertory Company,[8] it actually lost more heavily than any other production of either the first or second season. El Manco, the least successful of the productions, suffered from a combination of ills: an unsatisfactory play, an unsatisfactory production, but, more significantly, it was scheduled to run on Monday, Tuesday, Wednesday and Thursday nights of each week which are traditionall "off nights" in the theatre. The affliction of poor scheduling and poor production combined to make it catastrophic. Slow Dance On The Killing Ground, the other hand, had a small cast, a tiny budget, and was a beautiful piece which far and away was also the most profitable effort of both seasons.[9]

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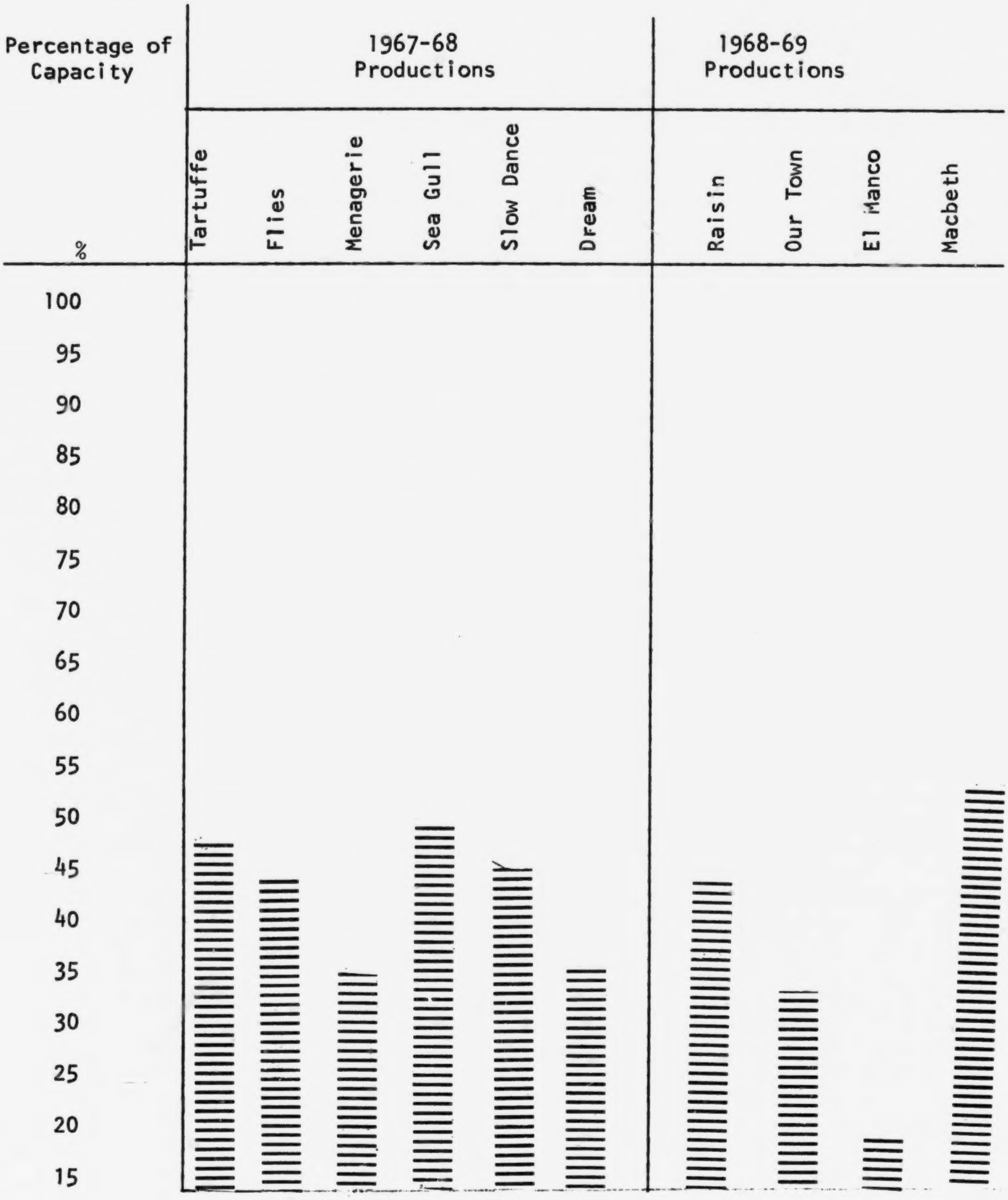
[7] [Detailed tabulations were provided in an appendix but have been omitted in this digest. Eds.]

[8] Broadly speaking, and not to be taken as a matter of record, Sea Gull's investment ran somewhere between $150,000.00 and $175,000.00

[9] In fact, Slow Dance was so successful that it was later revived in the summer of 1968 and given another run--also successful.

TABLE 1. Percentage of House
Capacity, Inner City Repertory Company
Public Performances, 1967-68; 68-69

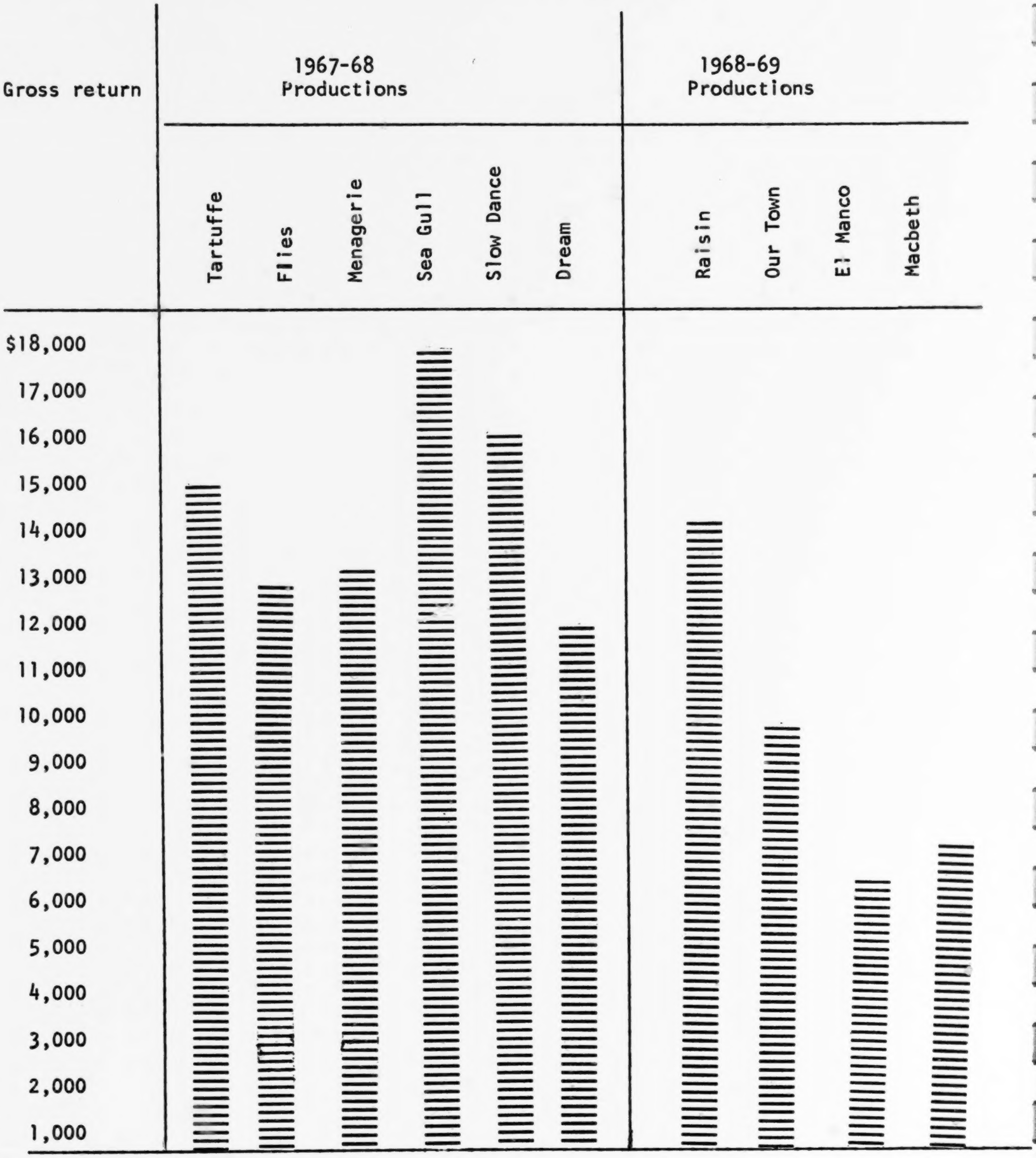


[These tables are redrawn from one included in Mrs. Drake's thesis.]

TABLE 1 (Part 2). Gross

Financial Return, Inner City Repertory Company

Public Performances, 1967-68; 68-69



A brief, play by play, analysis of the tabulations may be useful:

Tartuffe: The first production of the Inner City Repertory Company benefited from extensive pre-production publicity and from post-opening polemic which invariably draws people into the theatre. Also, the entire first season was heavily subscribed to, and therefore had a substantial pre-sold audience. Only on the weekend of October 19, 20 and 21, 1967, did full price admissions exceed income from subscribers--and then just barely.

The Flies: had a fairly undistinguished run, not bad, not very good, with a 45% attendance and a total return of $12,685.95, most of it from subscribers.

The Glass Menagerie: had a longer run than The Flies, therefore a lower mean attendance (35%) and a similar financial return ($12,988.83), also mostly from subscribers.

The Sea Gull: an extravagant production which achieved an attendance of 50% and a high return of $17,936.16. However, a new trend is discernable in this production: income from full price admissions by far exceeded income from subscribers on the last performance date (March 23). Could it have been due to good press and word-of-mouth?...

Slow Dance On The Killing Ground: the best production of the season, artistically speaking. Attendance 44%, return $15,870.79. The trend which began with Sea Gull is more evident still in this production: the last five production dates show a substantially higher return from full price admissions than from subscribers. It more strongly suggests a belated effect from good press and word-of-mouth.

A Midsummer Night's Dream: very similar in pattern to The Flies and Menagerie. Attendance 36%, return $12,143.49--most of it from subscribers.

1968 - 1969 Season

A Raisin In The Sun: a healthy and topical production with a healthy 44% attendance and a return of $14,684.75. Full price admissions easily exceeded income from subscribers. This was partly due to the fact that there were considerably fewer subscriptions sold in the second season.

Our Town: A less interesting play with less box-office appeal, and a less interesting production. Mean attendance dropped to 33% and return dropped to $9,384.95. Most of the returns were from subscribers. Box-office sales were poor.

El Manco: Hit the lowest points for the reasons cited earlier. Mean attendance 20%. Return $6,399.37. Very poor box-office.

Macbeth: Statistics on this production are misleading. Instead of the average seventeen performances the run was cut to a total of eight evening performances during which the same number of subscribers were accomodated. This gives a false mean attendance of 55%. Return was very low ($7,341.18) and mostly from subscribers. Poor box-office sales. This production suffered not only from its own poor press but from the cumulative effect of the poor press given the two preceding productions.

The only discernable patterns to be seen in these statistics are those of the direct relation of excellence and attendance. And even those appear a little muddled at times. But, by and large, attendance bears out the theory that if a play is dramatically sound and properly directed and performed, it draws a larger audience into the theatre. Other factors influence the degree of success or failure of any production: whether it is a tragedy or a comedy, an obscure play, a difficult play, a topical play, whether it is performed badly, well, or brilliantly etc. In the cases where the productions at Inner City were exceptionally interesting, or exceptionally relevant and topical, there was a marked increase in full price admissions, or off-the-street audience. An attempt should always be made then to seek out plays which might lend themselves easily to either category. I will make no reference here to the ability of a company to fulfill the demands of such productions: I take it for granted that they would be--must be--professionally performed. Play selection is obviously an all-important factor in the success or failure of a season, and, in the case of the Inner City Repertory Theatre, this importance is complicated by their desire to reach an elusive minority audience. In addition, the program with its current funding must accomodate four of its play choices each year to the pilot school project whose objectives differ from those of the Inner City Center. This further complicates the operation and, I feel, may have served to defeat some of its goals. Selections in the past two seasons while acceptable in the framework of the school program, have not been particularly significant in terms of the Inner City Cultural Center's goals. The clear exceptions were Slow Dance On The Killing Ground, which was not a production for the schools, and Raisin In The Sun, which was. El Manco and Eagle Boy were abortive attempts at relevancy, but certainly in the future it will be important to continue to stress relevancy while exercising more astuteness as to just what constitutes a good play.

It is not really possible to determine what individuals make up a "walk-in" audience. The only safe assumption is that they are people who want to see the play for any number of a variety of reasons. With a subscription audience it is easier to make a general determination. Most of the subscribers of the Inner City Repertory Theatre belong to a middle, to upper middle, theatre-going class, who would patronize good theatre anywhere, and attend theatrical productions on a fairly consistent basis anywhere that good productions or "prestige" productions are to be found. They belong to all races. In addition to that, the persons subscribing to the Inner City Repertory Company are generally socially aware, liberally inclined, and in favor of supporting any worthwhile project that would help the underprivileged. The fact that the subscription list declined from the first to the second season is probably due, as Lee Williams (former House Manager) seems to feel, to the fact that the Inner City Repertory Company was no longer a "new thing" and possibly to some disenchantment with the operation in the course of the first season. A certain amount of shuffling of nights for subscribers, several changes of plays, a percentage of disappointments, etc., must surely have influenced some decisions not to renew. However, those who support this theatre are those who support all theatres.[10] The same persons have been reached, although it is equally evident, merely by sitting in the theatre on a performance night, that this theatre is attended by a somewhat higher percentage of middle class members of minorities. The reasons for that should be obvious. Location of the theatre in a minority community has not, so far, made any significant difference towards interesting that community in attending theatrical performances--nor has this location significantly deterred members of more distant communities from attending.

However, a very important and unhappy fact is that box-office return fails far short of investment. But that is a problem the Inner City Cultural Center shares with almost every other American theatre. When the three-year Educational Laboratory Theatre Project comes to an end, and unless it is renewed, the Inner City Repertory Theatre will have to seek out further funding, possibly through some other private Foundation. But in any case, whatever the situation, it will be imperative that the third season distinguish itself sufficiently to warrant the further support it will need.

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[10] [Other observer's reports directly contradict this. See the chapter on the Reactions of the National Advisory Committee. Eds.]

CHAPTER V

INCONCLUSIVE CONCLUSIONS

> ...we had, existing side by side with private theatres, a number of public theatres, which were still in their beginning state. They were better in the conception than the execution, better in the plan than the fulfillment. They clung too much to the past in subject-matter and style. They made mistakes: sometimes they were hampered by outside political influences, sometimes by weak personnel, sometimes by poor leadership. Always they were chiefly concerned, through the very terms of their existence, with the sociological rather than the artistic side of the theatre, and always they were under the necessity facing all pioneering projects, of making as they went along the laws by which they had to live. Yet in spite of all these mistakes and disadvantages, these public theatres cleared the ground for the next move in that direction, whatever that move may be.[1]
>
> The problem of deciding how much weight should be given to the human need of the people we were employing and the audiences they were serving, as opposed to the matter of the high standard which should be required of a government enterprise, was a tormenting one, here as elsewhere.[2]

I have used these quotes from the late Hallie Flanagan's outstanding documentation of the birth, life and death of the Federal Theatre because the parallels between that federal project and, thirty years later, the Educational Laboratory Theatre Project, are numerous and significant.

In many ways, it is my feeling that the Educational Laboratory Theatre may be that "next move" to which she pointed. In many ways, the nature of the sociological problems we face today (not so much over economic distress as the very rights of man and the need for national self-scrutiny, compounded by the anger and dissent of youth, and the restructuring of moral codes at every level of society), mean that the role of the theatre can become infinitely more important than at any previous time in the history of this nation.

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[1] Hallie Flanagan, Arena, Duell, Sloan & Pearce, New York City, 1940, pp 371, 372.

[2] Ibid, p 175

There is no doubt that the concept underlying the Inner City Repertory Theatre is absolutely necessary in the constructive scheme of national redemption. Nor is there any doubt that opening the doors of the theatre to the potential artists and audience of the future (under the auspices of the Educational Laboratory Theatre Project) is equally belated and equally wholesome.

> Either the arts are not useful to the development of great numbers of American citizens who cannot afford them--in which case the government has no reason to concern itself with them; or else the arts are useful in making people better citizens, better workmen, in short better-equipped individuals--which is, after all, the aim of a democracy--in which case the government may well concern itself increasingly with them. Neither should the theatre in our country be regarded as a luxury. It is a necessity because in order to make democracy work the people must increasingly participate; they can't participate unless they understand; and the theatre is one of the great mediums of understanding.[3]

But this very involvement with the people places upon the theatre a supreme responsibility to see to it that what it puts upon the stage will constitute a theatrical experience; that it will have meaning for its audience; that it will engage its emotions; involve its intellect, speak to and for it, in action and in words; and, hopefully, when all the combinations are somehow right, that it will galvanize this audience into a new consciousness.

This particular distance between the conception and the execution, the plan and the fulfillment is the most incredibly difficult distance to cover. And it remains, by and large, to be successfully spanned at the Inner City Cultural Center.

While the Inner City Repertory Theatre is still in relative infancy, it must begin to define its ends more imperiously, and to learn from the mistakes of its first two seasons.

Experience has shown that the fusion of the educational project and the sociological aims of the theatre works fitfully at best, catastrophically at worst. This does not mean that the divergent aims of both cannot go on simultaneously, but they must be more clearly separate.

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[3] Arena, by Hallie Flanagan, page 372, Duell, Sloan and Pearce, New York, 1940.

Every effort must be made to ensure that the two plays per season that the Inner City Repertory Company puts on independently for evening audiences be electric and relevant. Let them be inexpensive, let them be controversial, let them be imaginative, let them be exciting, let them be overwhelming, let them be outrageous--just don't let them be dull! The plays projected for student consumption may be tamer, but the same rules apply; they must, under no circumstances, be boring, or lacking in imagination and professionalism....

If these remarks seem harsh, their purpose is not to be arrogant after the fact but to clear the vision in order to see just where the responsibilities lie, who they should serve, and how best it can be done.

It seems to me that a division of labor at the summit of the administration of the theatre might help unburden the Executive Director of what is really the work of two individuals: administrative decisions and artistic decisions. The hiring of a compatible and knowledgeable Artistic Director to work closely with the Executive Director would relieve some of the pressure now placed on a single individual. In conversation with Mr. Jackson, (who recognizes the value of such division of labor) the problem becomes one of finding a person with the proper qualifications: ability, experience, and a thorough understanding of the complex operation of the Inner City Cultural Center, the special demands it imposes, the special considerations it necessitates. But no matter how difficult, it remains important to seek such a person out; and if and when that person is found, it must be made absolutely crystal clear that he must function within specific bounds--artistic and financial--and in cooperation with the Executive Director--not around, or above, or without him, as was the case with Andre Gregory.[4]

Play selection, in the future, will have to be done with a far more careful eye to practicality, the ability to cast out of a single nucleus of actors or a single company, and to budget. In this regard, the Board of Education must make--and, I believe, would make--an effort to be more flexible and realistic. A perfect example of the lack of realism exercised at certain levels of the educational hierarchy was furnished by the closing production of the 1968-69 season: The Fantasticks. The incident elicited a lengthy and perceptive article in the Los Angeles Times Calendar[5] by that paper's recently appointed drama critic, Mr. Dan Sullivan. The complaint centered, it seems, on a song built around repetitive use of the word "rape." According to Mr. Sullivan's article,

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[4] While Alfred Ryder was never Artistic Director of the Inner City Repertory Company there had been talk, privately, of his assuming the post. The reader may recall that he, too, as with Gregory, had been given "carte blanche" to do as he pleased, with the same disastrous financial expenditures and angry personality clashes within the company of actors and among the theatre staff.

[5] Sunday, May 11, 1969, Los Angeles Times.

"Dr. Otto Buss, an associate superintendent of schools, ordered the number dropped from the show, which it was."

He goes on to say:

> The school's decision to remove this mildly vulgar number shows so little confidence in young people to make the slightest artistic and moral distinctions on their own, that you can't blame some of the kids for exhibiting contempt for some of their elders who do indeed seem 'out of it.'

Indeed. On the morning that I attended The Fantasticks (Wednesday, May 14, 1969) in the company of students from Chatsworth High School, I was impressed by the number of them who were quietly engaged in a far more perilous (by Dr. Buss's standards) undertaking: the attentive perusal, cover to cover, of the Los Angeles Free Press. And, judging from the casual amusement it elicited from the two young boys sitting next to me, I feel considerably more secure about their capacity to make the proper distinctions, than I do about that of some parents and members of the Board of Education.

> The really annoying thing about the decision is that it takes attention away from the good news about this Fantasticks, which is that it is bright and sure of itself...and, with its new rock-flavor, absolutely adored by young audiences. It is also heartening that nobody seems to have minded, or particularly noticed, that groovy young Matt (Lee Clark) is black and pert Luisa (Christine Avila) white. These are the two steps forward for which the bipping of a naughty word is apparently--but most unnecessarily--the one step back.[6]

It will be up to the theatre branch of the play-selection committee to make intelligent and pertinent choices, so that if the Board of Education is in need of persuasion, the theatre will be motivated to persuade from a position of strength: with sound facts, not fancy. Dr. Stern, the project co-ordinator, has always maintained an open mind about play selection and has expressed to me that he is always ready to talk. Basically, therefore, the responsibility lies with the theatre to be clear about what it wants to do and why, and to insist on its right to do it.[7] Looking back over the past two seasons, more than one crisis in the Educational Laboratory Theatre Project was brought about by this whole question of play selection. More specifically, tacit agreement on the part of the Board of Education followed by a reversal of that original position (usually when and if confronted by controversy) has harmed the theatre considerably. It would be better by far to make clear and unequivocal joint decisions that would not be subject to change after the start of the season, with both sides bending over backwards to meet the other one halfway.

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[6] Ibid.

[7] "What we found in place after place, however, was that if play choice was left to state administrators, no plays, classic or modern, which said anything at all, would ever be done." Hallie Flanagan, Arena, page 289, Duell, Sloan & Pearce, New York, 1940.

The same kind of care--and more--will have to be exercised in the hiring of directors and performers. Here the advantage of having a sound Artistic Director should become obvious. The 1968-69 season, as explained in Chapter III, suffered immeasurably from neglect in those areas. Suffice it to say, it must never be allowed to happen again because it hurts, it hurts badly, and it hurts absolutely everybody.

On the positive side, Mr. Jackson mentioned to me the invisible but highly encouraging fact that he was able not only to bring the shows in on budget in the 1968-69 season, but that he also cleared up half the debt outstanding from the 1967-68 season. Had the second year been artistically more satisfying, this would have been a genuine triumph. It is, however, encouraging in terms of 1969-70 when, hopefully, the large mistakes will be a thing of the past to be remembered only as excruciating and costly growing pains. Perhaps a relaxation of financial rigors will permit the Inner City Repertory Company to improve its publicity and spend a little money and time examining ways to reach the immediate community and the vast income-producing world of theatre parties.

I hope and trust that the Inner City Cultural Center will be served by this study of its brief existence, and will see it for what it is: an attempt at an honest evaluation of its faults and its merits, written by someone who sincerely is committed to its survival and to its ultimate self-fulfillment.

> Is not the need of accurate and brilliant means of communication particularly urgent today...? ...can anyone doubt that democracy--which is never won but always to be won--in order to demand the fullest allegiance from the minds and emotions of men, must be clearly defined and dynamically articulate? ... democracy speaks in many voices; its eloquence does not stem from a single political party, a single geographic area, a single uncontradicted voice.
>
> A theatre...is increasingly necessary not only for the few who can afford it, but for the many who cannot. Such a theatre can oppose against destructive forces without and within a positive creative force, a formidable upthrust of power. Against the death forces of ignorance, greed, fear, and prejudice, such a theatre is a life force.[8]

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[8] Hallie Flanagan, Arena, pp 372, 373, Duell, Sloan & Pearce, New York, 1940.

REACTIONS TO THE THESIS

The objections articulated by Mr. Jackson and Dr. Stern were of two sorts: general objections to the quality of scholarship, the methodology, and the overly personal and subjective style of the document; and specific objections, e.g., to factual errors in descriptions of particular events. In a personal letter to a member of the CEMREL staff, Mr. Jackson expressed the belief that the entire document was an illustration of how an historian may be unable to transcend his own parochial point of view. The letter read, in part:

> Mrs. Drake's thesis is of great interest to me if for no other reason than that I think it honestly expresses the attitudes and feelings of a large body of the White theatre community in Los Angeles toward the Inner City Cultural Center in its second year. That the documentation is twisted to support and justify these attitudes is less important than the fact that we of "the Inner City"...need to be aware of the existence of this strong point of view and alert to opportunities to correct the inaccuracies upon which it is based.
>
> The Inner City Cultural Center's circumstances has always been complicated by the fact that we, inevitably, are dealing with bias on all sides. The bias in question is not only artistic and personal but, in the deepest sense, is socio-cultural. This should, of course, come as no surprise to anyone since it is this very cultural bias which provides the chief explanation for the Center's strong will to survive under conditions which would destroy most other institutions.
>
> The fact that Mrs. Drake has chosen to editorialize freely serves to emphasize the fact that the process of selecting and ordering facts, half-facts, and mini-facts is always related to point of view. Mrs. Drake's point of view probably reflects the best interests of her peer group which is perhaps as it should be. I, for one, most certainly doubt that it could be otherwise.
>
> What is needed now is a document written from the point of view of those of us who are convinced the Inner City Cultural Center in its second year showed difinite signs of becoming an institution capable of shedding some light on a hertofore bleak (opinion) Los Angeles cultural horizon. I pray someone will find the time to produce such a document in the near future.

A carefully worked-out critique of the opening 20 pages of the thesis was received in a letter from Dr. Stern. Although it dealt specifically with a portion of the thesis that has not been printed above, the critique touches upon features of the thesis that also characterize the printed sections. Enough of Dr. Stern's letter is quoted below to establish clearly the sorts of objections that he and Mr. Jackson have to the thesis, and to indicate the type of document which will (hopefully) exist when their critique of the entire thesis is completed.

> My chief purpose in writing to you today is to share with you some thoughts about Mrs. Drake's master's thesis. Bernard Jackson and I spent about three hours going over the first 20 pages of it and had hoped to transmit to you our thoughts about the entire dissertation before we realized that this was going to be too much of a job in the short time available to us. We are quite concerned about your plans to use Mrs. Drake's dissertation as even a part of your Year-End Report of our activities, and should like to register our official cautions. What follows below, then, is review of the first 20 pages of Mrs. Drake's dissertation.
>
> "The objectives of this study will be to determine the measure of success or failure of the Inner City Repertory and the reasons for either." Mr. Jackson believes that Mrs. Drake is not qualified to evaluate the success or failure of the Inner City Repertory Company. There is considerable question of whether the success or failure of the company can be evaluated at this particular time in its history. I believe that Mrs. Drake has assumed the role of a critical evaluater and has cloaked her observations in the guise of a scientific statement. Mrs. Drake fails to state in general that her conclusions are not really scientific at all, but are purely the observations of one person. She has not developed any criteria by the use of which other independent observers might judge success or failure of the enterprise. Mrs. Drake's decision to limit her assessment largely to the theatre, and to relegate a study of the Educational Laboratory Theatre Project's relationship to the theatre to a secondary level, unfortunately eliminated from consideration an area in which the theatre through its service has had its most satisfying success.
>
> Mrs. Drake fails to mention in her background material that there are a good many companies in the Los Angeles area which have had a history with which to compare the ICRC. Examples she might have cited are the Circle Theatre Organization, The Players Ring Organization, and even the Center Theatre Group Organization.

On page 2, Mrs. Drake claims that the Inner City Cultural Center was the idea of Mr. C. Bernard Jackson. In reality, the idea probably formed in the mind of Dr. Alfred C. Cannon. Dr. Cannon's activities are not given sufficient mention in the dissertation. It was Dr. Cannon who made the initial contacts with people who formed the organization which grew into the ICCC. A more complete history would, no doubt, list the many other activities which sprang up in the Watts area after the Watts riot and would also mention the many activities which were in operation before the riots and continue today....

Mrs. Drake prepares the reader through her use of adjectives for the conclusion she reaches at the end of her dissertation. For example - on page 4, Mrs. Drake writes, "It is worth pointing out that it was an unlikely agglomeration of prominent and influential people, each with his own contribution to make, and a sincere desire to make it." Mr. Jackson maintains that the group was not an unlikely agglomeration of people at all; on the contrary, the Board members were carefully chosen for their potential ability to make contributions to the Project....

Mrs. Drake, in a footnote #7 on page 6, defines the Inner City as the area that lies within the curfew boundaries established by the police department after the Watts riots of 1965. Both Mr. Jackson and I quarrel seriously with the definition. It fairly clearly reveals that Mrs. Drake is somewhat out of her depth in sociology. Since the words "Inner City" are a part of the ICCC, it is quite important that the concept of Inner City be one as understood by the Board of the ICCC rather than one conjured up by Mrs. Drake. Mr. Jackson wants it to be clear the Inner City concept refers to an area generally inhabited by those who are both socially and economically deprived, and that there are many such areas within the Los Angeles city and county boundaries. In other words, the ICCC is designed to serve residents of areas as far away from Washington Boulevard and Vermont Avenue as Venice for example....

Mr. Jackson continues to object to Mrs. Drake's use of adjectives which imply value judgments which she has in reality no way of validating. For example, "...and the ICCC plunged headlong into an icy confrontation with reality." Mrs. Drake has no way of knowing whether the confrontation was "icy" or not....

On page 12, Mrs. Drake judges the acquisition of the electronic light board to have been a sound decision. Mr. Jackson disagrees....

> The statement on page 16, that Andre Gregory was at liberty to make a final selection from a list of plays drawn up by a committee of the Los Angeles City Schools, is in error. Mr. Gregory was asked by letter to check his final selections with the Supervisor of English. The fact that he failed to do so led to much difficulty later on....
>
> It occurs to me at this point that you have probably understood the nature and the large number of observations, emendations, and amplifications that need to be made to this master's thesis to make it come anywhere near an acceptable document to be included as even a part of the final report on the activities of the ICRC. Jack and I are definitely planning to review the rest of the dissertation with the care which we have devoted to the first chapter. Unfortunately, because of the pressing schedule that both of us are following at the moment, we do not know just when we will be able to get together for a long enough time to finish this task.

We hope, in conclusion, that the present chapter has fairly presented both Mrs. Drake's observations upon the ICRC and the Theatre Project and the responses of the interested parties to what they perceive as poorly informed criticisms and judgments. If the chapter has put the thesis in a critical context and cautioned investigators who might consult the thesis in the future to use it with care, it is justified. But we think that perhaps the chapter has the further value of illustrating the complexity of the Project in Los Angeles and the difficulties of assessing it fairly while it is still trying to find its proper form and shape.